

AN EVALUATION OF THE CURRICULUM FOR THE B.M.E. DEGREE  
AT DRAKE UNIVERSITY THROUGH A SURVEY  
OF ITS GRADUATES

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A Field Report  
Presented to  
The School of Graduate Studies  
Drake University

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music Education

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by  
Glen Allen Hager

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Approved by Committee:

Betty M. Kanoble  
Chairman

Richard D. Brooks

Earle L. Canfield  
Dean of the School of Graduate Studies

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## CHAPTER I

### INTRODUCTION

In this era of constantly changing educational philosophies, it is essential that institutions of higher learning keep their objectives current. Every institution that is committed to the preparation of future music teachers should continuously appraise and evaluate its objectives and practices. Without this self-evaluation on the part of institutions, music programs will not be attuned to the current needs in music education.

No institution takes its commitment to prepare teachers seriously unless it tries to arrive at an honest evaluation of the quality of its graduates and those persons being recommended for certification.<sup>1</sup>

There are various ways an institution can determine its effectiveness. The comprehensive examination prior to graduation provides institutions with one means of evaluation. This examination indicates whether the student has adequately mastered the material presented. Aptitude and achievement tests provide the institution with data concerning its students. All of these tests have their value. However, is this information sufficient for the institution to make an honest evaluation of its objectives, philosophies, and

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<sup>1</sup>Standards and Evaluative Criteria for the Accreditation of Teacher Education, A Draft of the Proposed New Standards with Study Guide (Washington: The American Association of Colleges for Teacher Education, 1967), p. 22.

curriculum? Another means of evaluation might be for colleges and universities to open their doors and see what is happening --or should be happening--in the school systems according to the opinions of their graduates. Are music education graduates being equipped with the tools that are relevant to what they are encountering?

Colleges and universities need to develop philosophies and objectives which are oriented toward the trends of future education.

It is customary for an institution to project plans for its future development. Long-range plans provide a basis for making decisions in such matters as increasing or limiting enrollment, introducing new programs, expanding present programs, or discontinuing inferior programs. It is expected that the institution's projected plans will take into account the development of its teacher education program.<sup>1</sup>

Institutions must look for all of the possible means of evaluating its goals and practices to make intelligent decisions concerning future growth. Not only must the present program be effective, but it must be flexible enough to make changes as the need arises to be current with trends in the world outside the campus.

Studies have been conducted to supplement the data administrators need to evaluate the music teaching program in their institutions. It will be noted in Chapter II that these studies have been approached in a variety of ways and for slightly different purposes. The important point is

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<sup>1</sup>Ibid., p. 23.

that studies should be conducted periodically with the results considered in the evaluation of music teaching programs.

This report is another means of evaluation for the Music Department at Drake University. It provides insight into the music teaching programs as seen by the Drake graduates. The information found in this study should be of interest to those developing the philosophies, objectives and curriculum for the Bachelor of Music Education program.

## I. PURPOSE

Purpose of this field report. In the past no effort has been made to communicate with music education graduates to verify the adequacy of their training at Drake University and its relevance to their teaching experience. The purpose of this field report is to contact Drake music graduates by means of a questionnaire and obtain specific information for use in evaluating the Bachelor of Music Education program.

More specifically the purpose is to:

1. Investigate the actual music teaching positions as compared to student teaching experience.
2. Survey the music administrative positions held and the respective duties.
3. Evaluate the adequacy of specific subjects in the Drake Music Department according to opinions of graduates.



4. Evaluate the reasons music graduates are leaving the teaching profession.
5. Survey the extra-curricular activities of both teaching and non-teaching graduates.
6. Evaluate the degree to which the College of Fine Arts meets its objectives according to the opinions of graduates.
7. Establish recommendations for improving the Bachelor of Music Education program at Drake University.

## CHAPTER II

### REVIEW OF THE LITERATURE

The need to appraise and evaluate the music teacher training program is evident by other studies that have been conducted during the past ten years. These studies have been concerned with the effectiveness of the curriculum for the Bachelor of Music Education degree, the rating of college music courses by self-contained elementary classroom teachers and special music teachers, the present curriculum practices as compared with desired objectives and accreditation requirements, the trends of small colleges toward training prospective elementary teachers and music teachers, and the evaluation of student teaching programs; the studies also examined the identification of instrumental music teachers' duties and their importance, the investigation of student teaching philosophies and the relationship of current practices to these philosophies, the development of a music department to meet the needs of the music student and the total campus enrollment, the status of music education in the public schools and identification of trends, the adequacy of graduate music offerings and current needs, and the relationship of undergraduate work to effectiveness of instrumental music teachers.

Most of the studies mentioned were made in connection with the specific needs of a particular institution, state,

or area. The procedures and conclusions of these studies provide information which can be of value to other institutions and individuals. Those studies that are similar to the one contained in this report are mentioned to provide further insight into this type of investigation.

The purpose of an investigation conducted by Josiah Darnall was:

To determine the effectiveness of the Bachelor of Music Education (B.M.E.) curriculum at Murray State College for training of its graduates in music teaching competencies considered essential for well-trained music teachers.<sup>1</sup>

In order to answer the basic question of the study, Darnall determined the competencies essential for well-trained B.M.E. graduates. He also obtained the opinions of Murray B.M.E. graduates concerning both the value of these competencies and the extent these competencies were developed. The final part of the study involved the relationship between the relative importance of the competencies and the extent of the training received. Darnall's study covered the period from 1943 to 1959 and was based on 170 questionnaires returned.

The respondees (about two-thirds the total) considered 94 per cent of the 222 competencies substantially important to their teaching situations. The training at Murray was

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<sup>1</sup>Josiah Darnall, "An Evaluation of the Bachelor of Music Education at Murray State College Through an Analysis of the Opinions of its Teaching Graduates, "Dissertation Abstract, XXV (Ann Arbor: University Microfilm, Inc., 1964), p. 3016.

effective for only 68 per cent of the same competencies. Those competencies concerned with discriminative hearing of music, human relations, and instrumental techniques received the highest estimates of importance. The highest ratings of effectiveness were in areas of hearing music, the applied major, conducting, and teaching high school music. The graduates considered the least important competencies in the areas of composing, the applied major, and music literature. The least effective training at Murray, according to the graduates, was in the care and repair of instruments, selecting equipment, producing public performances, and music literature.

Items rated important for the teaching situation, but considered ineffectively developed by a third of the respondees, were the care and repair of the instruments, the production of public performances, the evaluation and selection of music education materials, the teaching of elementary classroom music, the organization and teaching of beginning instrumental classes, and development of functional piano facilities.

Wilson's examination of the music education program at Ohio State University was concerned with methods courses at the elementary and secondary levels, conducting courses, instrumental and vocal applied music, and elementary and secondary student teaching.<sup>1</sup> A questionnaire was developed

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<sup>1</sup>George High Wilson, "A Study of Professional Music

by Wilson, listing the criteria for evaluation of the teacher education at Ohio State University. The questionnaire was given to 102 graduates of Ohio State University, 37 seniors just finishing their student teaching, music education faculties of 29 publicly supported institutions, 56 teacher education institutions, 21 music teachers at Ohio State University, 38 cooperating teachers, and 34 music supervisors who had recently supervised graduates of Ohio State University.

An interesting analogy can be made of the comments written in by graduates of Ohio State University and those by graduates of Drake. Following are the comments by Ohio State graduates:

Need a course in dance band arranging; less major applied study; more choral and instrumental arranging; more emphasis on liberal arts courses; some thought on television in today's schools; more history of music; more ensemble experience; more "down-to-earth" methods; more evaluations such as this study; teach them about podunk!<sup>1</sup>

Music methods courses and student teaching received the greatest number of suggestions by the graduates in Wilson's study. In the area of methods, the following comments were made:

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Education at the Ohio State University," Council for Research in Music Education, Bulletin No. XIV (Urbana, Illinois; University of Illinois, 1968), p. 49.

<sup>1</sup>Ibid., pp. 50-51.

Notebooks are a waste of time, professors do not actually look at them, and graduates say they do not use them. More actual practice in the handling of a class should be offered. Methods courses should be varied and more practical than they now are. These are the most important courses in preparing teachers. They should be very thorough in every area of teaching. Methods--some before--some during--biggest share should be offered after student teaching.<sup>1</sup>

Student teaching comments were as follows:

Student teaching was the best course (in implementing the criteria). Student teaching should be given earlier. More student teaching should be offered. We should have learned about discipline, group insurance policies, teacher tenure, and how to know exactly how music fits into a particular school's curriculum before signing a contract. Students should have more contact with public school children before beginning their student teaching.<sup>2</sup>

Wilson concludes his study with twenty-two lengthy recommendations for improving the professional music education at Ohio State University. These recommendations are not included here, but may be of value to those interested in pursuing this study further.

In an earlier study Charles Robert Laxson surveyed currently active teachers with two to ten years of teaching experience in self-contained elementary classrooms or in special music teaching assignments.<sup>3</sup> Laxson's survey involved three areas:

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<sup>1</sup>Ibid., pp. 50-51.

<sup>2</sup>Ibid.

<sup>3</sup>Charles Robert Laxson, "An Analysis of the Opinions of Selected Chico State College Graduates Regarding the Adequacy of Their Preparation to Teach Music," Dissertation Abstract, XXVII (Ann Arbor: University Microfilm, Inc., 1967), p. 2553-A.

(1) Prior-to-college music experience in school and private music study; (2) College work in music, including required and elective courses; (3) Details of professional teaching experience, leading to opinions using rating scales, value judgments and course rankings.<sup>1</sup>

Seventy-four per cent of the elementary teachers and 80 per cent of the special music teachers responded to the survey.

The following conclusions were drawn from the data in regard to the elementary classroom teachers: in the music opportunities of their prior-to-college public school education, there was a serious deficiency; the above average ratings showed general satisfaction with the required and elective music courses in college; there was strong support for the need of piano training both as a tool for musical understanding and as a means for teaching classroom music; the majority of the teachers expressed teaching confidence in the areas of music listening and singing, thus representing a change in attitude from previous studies; greater emphasis in the area of teaching rhythms, creative music activity and music reading techniques in college music classes was indicated; the need to enrich the college student teaching program in classroom music was recommended; among those who remain at the elementary teaching level, advanced training toward a Master's degree generally was not found; classroom supervision by a specialist was evident in a majority of the

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<sup>1</sup>Ibid.

schools surveyed, but the kind and amount of assistance varied greatly and was generally inadequate.<sup>1</sup>

Conclusions for the special music teachers were as follows: as noted for the elementary teachers, prior-to-college music opportunities were meager; the necessity for maintaining a wide range of music teaching preparation was suggested by the variety of teaching assignments; since a majority of the respondents had teaching assignments with an emphasis in instrumental teaching, a need for more preparation in instrumental techniques was indicated; better concepts and training in general music courses were evident.<sup>2</sup>

In the rating scales music performance courses dominated the top rankings with the exception of solo performances which was placed last. Theory and literature courses received medium to above average ratings. Participation in community music life outside the teaching assignment was notably low.

Laxson recommended that further studies in music curriculum effectiveness be made due to the following trends: a change in entrance requirements using higher admission standards; the shift from four years of college attendance to two years of junior college and then transfer to four-year college; and the growing emphasis on academic training in language sciences and the social sciences.

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid.



The purpose of Cecil Loran Lee's study was to evaluate the undergraduate music education curriculum of teacher-training institutions by:

- (1) ascertaining the influence of the accrediting movement upon curriculum change and development;
- (2) determining present curriculum practices as compared with desired objectives; (3) studying selected school catalogs for the period 1955-65; (4) reviewing selected curriculum innovations designed to improve existing practices.<sup>1</sup>

A questionnaire was mailed to twenty-four teacher-training institutions recommended by Music Educators National Conference and National Association of Schools of Music because they had made significant changes in the ten-year period 1955-65 in their undergraduate music education curricula. Lee received a 96 per cent return from his mailing.

The results of the questionnaire revealed a need for a closer relationship between course content and the needs of prospective teachers. The rating was very high for the need to correlate related areas of learning. For example, 95 per cent of the participants gave the highest importance ratings to criteria relating to the correlation of music methods classes and student teaching experiences.

According to the catalog study, relatively few changes had been made in the music curriculum during the ten-year

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<sup>1</sup>Cecil Loran Lee, "Developing Patterns of the Undergraduate Music Education Curriculum in The United States," Dissertation Abstract, XXVII (Ann Arbor: University Microfilm, Inc., 1965), p. 222-A.

period 1955-65 with the exception of music education methods courses. Classes in elementary, instrumental, and music education had been added by over half of the institutions studied. Few classes were deleted, according to the study.

Specific recommendations by Lee were as follows: greater stress should be placed upon correlation of related areas of learning; greater correlation must exist between activities of performing groups and related areas such as music history and literature; students must have more performing experiences in large and small choral and instrumental ensembles; there must be integration of instrumental and choral literature and sight-singing, ear training, rhythmic, melodic, and harmonic dictation; performance practice and instrumental and choral conducting should be correlated with music history and literature; there should be experiences in ear-training and dictation which make use of live and recorded instrumental and choral ensembles; composition should permeate the work in music theory and be related to teacher preparation; music education faculty should have experience teaching in the public schools; there should be closer correlation between student teaching, methods classes, and observations; student teaching and observation experiences must exist at all school levels; students should be provided with more counsel and direction during student teaching experiences; more consideration should be given to

the junior high school as a distinct problem in school music education with more emphasis placed upon the purpose and procedures of the general music class; conducting experience should include school literature as well as standard literature; there should be better guidance in the selection of methods books and other literature for instrumental and choral development; the school music teacher should be provided with piano instruction which is more closely related to their needs; skill should be taught in the use of minor performance instruments through class and ensemble experiences.

In a study conducted by Grant Forsgren Andersen, the purpose was to "investigate and evaluate the college music preparation of secondary school music teachers in Utah and Eastern Idaho."<sup>1</sup> This involved a survey to determine the nature and amount of music preparation required of and received by high school music teachers. Data from this survey was compared and evaluated in terms of their relationship to the recommendations of music teachers, a selected jury, and others.

The results of this survey showed that the legal requirements for teacher certification were met by the teacher education institutions' music curricula; instruction required

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<sup>1</sup>Grant Forsgren Andersen, "Evaluation of the Music Preparation of Secondary School Music Teachers in Utah and Eastern Idaho," Dissertation Abstract, XXV (Ann Arbor: University Microfilm, Inc., 1964), p. 1767.

by the colleges would be sufficient had teachers actually received the amount of instruction colleges indicated as being required; the breadth of preparation received is insufficient for those teachers who will teach academic as well as music classes; placement examination and prerequisite music requirements for music majors are inadequate; requirements of music history, literature, and appreciation fail to measure up to the recommendations made by teachers and jurors; teachers considered their preparation in the basic music courses inadequate, especially in ear training, dictation, and harmony; emphasis in performance areas should not result in sacrificing basic music courses; methods courses concerned with teaching instrumental and choral groups are inadequate; and requirements in student observation and student teaching, especially the teaching of smaller ensembles, are neglected.

Andersen recommended that teacher preparation practices be continuously appraised and evaluated; every prospective teacher of music should be assured of a balanced program of general culture, basic music, musical performance, and professional education; a teaching minor outside the area of music, including some student teaching in an academic area, should be acquired by music majors; more complete testing programs should be provided to help avoid duplication of courses already mastered; basic music should be more functional with creative writing a part of all these courses; there should be a balance between applied music and other

music education courses; and a better background for student teaching should begin with music observation and participation, with assignments being made in advance of actual student teaching.

A study on the preparation of the elementary classroom teacher and the music teacher was conducted by Permilla Flack Dunston.<sup>1</sup> Since the liberal arts colleges of North Carolina have taken an active part in the training of the elementary teacher within the last twenty-five years, Dunston made an investigation to ascertain what the small colleges of North Carolina were doing toward the musical preparation of their prospective elementary teachers and their public school music teachers.

The investigation was approached in three ways:

(1) The musical preparation of the beginning teacher as he enters the classroom. (2) The public school music teacher who works with the classroom teacher. (3) The elementary teacher's musical training as it relates to his present school position.<sup>2</sup>

This study included all the teachers in a selected community of approximately 189,428 people in North Carolina. Both urban and rural communities in a consolidated system were included in the school district. The study involved

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<sup>1</sup>Permilla Flack Dunston, "A Critical Analysis of the Music Programs in the Small Liberal Arts Colleges of North Carolina as They Relate to the Preparation of the Elementary Classroom Teachers and the Public School Music Teachers," Dissertation Abstract, XXVI (Ann Arbor: University Microfilm, Inc., 1966), p. 6527.

<sup>2</sup>Ibid.

approximately 890 employed elementary teachers and 20 persons employed as part of the music program.

The findings of the study offered the following conclusions: The general music program and curricula of the small liberal arts colleges of North Carolina compare favorably with the requirements of national groups; there is need of clarification of what North Carolina expects to teach through the various courses; there were few major differences and many similarities in the curricula and general music programs of state colleges and private institutions of North Carolina; most of the colleges considered music an integral part of their programs; in the views of the elementary classroom teachers and the public school music teachers, the courses and experiences at the college level have not been adequate; for the preparation of the elementary teachers, opportunities for training and experience with materials and methods have not been adequate; generally, music is accepted in the total elementary education program of the public schools; an in-service program in the public schools and colleges is needed; more training of the college music major in elementary music and materials is needed if the prospective supervisor is to serve the classroom teacher adequately; and most small colleges need to re-evaluate their curriculum.<sup>1</sup>

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<sup>1</sup>Ibid.

The purpose of a study by William Edward Sims was to provide a basis for teacher education curriculum evaluation through identification of duties performed by instrumental music teachers, and rating of duties as to frequency and importance.<sup>1</sup>

Responses were solicited from instrumental music teachers through personal interviews. A check list was developed to assure uniformity of questions asked in the interview. The questions were designed to obtain information about the teacher, the teaching situation, general duties of the teacher, and specific duties relating to the teaching of instrumental music.

The following recommendations were made by Sims after classifying and analyzing the data:

Faculties of instrumental music departments should visit graduates teaching in schools within a reasonable distance of the college. The college should provide time in the schedule for at least one member of the department of instrumental music to conduct visitations. . . . College teachers would gain firsthand information concerning the instrumental music programs in their area. Colleges should provide for clinics and other in-service programs for high school instrumental music teachers. Efforts should be made to improve the instrumental music programs in general and string instruction in particular. . . . Every instrumental music teacher should be a competent string teacher, for in the small school the success of the string program depends upon the band director. There is a need for a state director of music education.

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<sup>1</sup>William Edward Sims, "A Job Analysis of Instrumental Music Teachers in Selected High Schools in Oklahoma with Implications for Teacher Education," Dissertation Abstract, XXV (Ann Arbor: University Microfilm, Inc., 1963), p. 1036.

Colleges should place greater emphasis on functional piano for instrumental music majors. Teachers should be prepared to make provisions for the musically gifted.<sup>1</sup>

In a review of the literature concerned with student teaching programs, it is very apparent that there is a need for in-depth studies in this area. Possibly one reason this area has not been isolated and studied more thoroughly is due to the difficulty of separating it from the mainstream of music education. The following two studies are directed toward the investigation of student teaching practices.

Alice Marie Merk made a study of the student teaching program in music at Nyack Missionary College.<sup>2</sup> The purposes of her study were:

To evaluate the present student teaching program in music at Nyack Missionary College (New York) according to the purpose of the program, pertinent literature, state certification, and college accreditation standards; to make recommendations for program improvement, and to develop a handbook for student teaching in music as related to Nyack Missionary College.<sup>3</sup>

The following resources were used in gathering information for this study:

The educational philosophy and aims of Nyack Missionary College and the purposes of the music education program as currently stated in the school catalog; state certification requirements for public school music teachers

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<sup>1</sup>Ibid.

<sup>2</sup>Alice Marie Merk, "A Study of the Student Teaching Program in Music at Nyack Missionary College With Recommendations for Improvement," Dissertation Abstract, XXVI (Ann Arbor: University Microfilm, Inc., 1965), p. 213.

<sup>3</sup>Ibid.



(emphasis on New York State); and standards for college accreditation in music education (American Association of Colleges for Teacher Education, National Association of Schools of Music, Music Teachers National Association, Music Educators National Conference, National Council for Accreditation of Teacher Education).<sup>1</sup>

After an examination and evaluation of the music education program at Nyack Missionary College, a series of recommendations were made to improve the student teaching program in music. Also, a guide, in the form of a handbook, was compiled for student teaching in music as related to this college.

A study similar to Merk's investigation was conducted by Harold Randall Wortman.<sup>2</sup> In his study, Wortman investigated the following:

The basic philosophies of the student teaching program in music in certain small, church-related, liberal arts colleges and . . . the relationship of actual practices to these philosophies.<sup>3</sup>

Wortman limited his study to ten church-related, liberal arts colleges in Minnesota, Iowa, South Dakota, and Nebraska. Sources used to collect the data consisted of personal interviews, questionnaires from education and music department representatives of these various colleges, student

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<sup>1</sup>Ibid.

<sup>2</sup>Harold Randall Wortman, "A Critical Analysis of the Student Teaching Program in Music in Selected Midwestern Liberal Arts Colleges with Specific Application to the Program at Sioux Falls College, Sioux Falls, South Dakota," Dissertation Abstract, XXVI (Ann Arbor: University Microfilm, Inc., 1965), p. 2606.

<sup>3</sup>Ibid.

teachers, and cooperating teachers and administrators supervising the student teaching.<sup>1</sup>

An evaluation of the data revealed there was general agreement as to the basic concepts which formed the philosophy for the student teaching program in music. According to the opinions of those involved in the study, policies and practices were not fully implementing the basic concepts. For example, in spite of course requirements, students were weak in the areas of music methods and conducting skills; others did not receive experiences varied to provide for future needs; some students did not have the opportunity to observe the teacher's work as a whole; in some institutions the music department faculty is not sufficiently involved in the guidance of student teachers; some music faculty members wished to be more actively involved in making student teaching assignments; and full-time teaching with academic classes suspended was favored by the majority.<sup>2</sup>

## I. OTHER STUDIES

Other studies that are indirectly related to this report but are relevant to the improvement of music education programs at the college and university level are shown in Appendix A.

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid.

## CHAPTER III

### RESEARCH METHODS AND PROCEDURES

To obtain the desired information for this study, a questionnaire was developed and mailed to all music majors who graduated from Drake University during the period from January 1963 to January 1969.<sup>1</sup> The initial mailing was to 352 music graduates. A second mailing was made four weeks after the first mailing. Each mailing included a stamped, self-addressed envelope.

The questionnaire was designed after consulting with the Music Department and the office of the College of Fine Arts at Drake University. The desired information was then obtained by dividing the questionnaire into eight sections. The following are the areas covered:

1. Introduction: Name, address, employment information, date of graduation, and degrees earned from Drake University.
2. Part I: Information about education at Drake University.
3. Part II: Information about teaching experiences.
4. Part III: Evaluation of training at Drake based upon teaching experiences.

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<sup>1</sup>Example of questionnaire, Appendix B: page 163.

5. Part IV: Music activities in which involved if not teaching.
6. Part V: Music activity in which involved if teaching.
7. Part VI: Evaluation of College of Fine Arts' objectives.
8. Part VIII: General comments.

Most of the items on the questionnaire needed only a check or figure to answer. Also, space was provided for any additional comments by the recipient. To check the clarity of the questionnaire, it was completed by four Drake graduates. Minor changes were made, prior to the first mailing, to eliminate ambiguities.

After the second mailing, there was a five-week waiting period to insure all possible returns had been received. The items on the questionnaire were then coded and placed on computer cards, and the written responses were manually categorized and recorded. Through the use of the Computer Center at Drake, the coded cards were programmed to provide the following information:

1. Number and percentage comparison of responses by sex.
2. Number and percentage comparison of possible responses and actual responses for each degree.

3. Number and percentage comparison of Bachelor degrees by major field.
  4. Number and percentage comparison by year of graduation from Drake with a Bachelor degree.
  5. Number and percentage comparison by year of graduation from Drake with a Master degree.
  6. Number and percentage comparison of B.M.E. degrees by sex and major field.
  7. Number and percentage comparison of geographical distribution of B.M.E. graduates. (According to M.E.N.C. divisions)
  8. Number and percentage comparison by sex and major field of Bachelor graduates who have earned advanced degrees from Drake and from other institutions.
  9. Number and percentage comparison by sex and major field of Master graduates who have earned advanced degrees.
  10. Number and percentage comparison by sex and major field of Bachelor graduates who are working toward an advanced degree and the number of credit hours earned.
  11. Number and percentage comparison by sex and major field of Master graduates who are working toward an advanced degree and the number of credit hours earned.
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12. Number and percentage comparison of type of schools where teaching graduates are employed. For example, public school, college or university, etc.
13. Number and percentage comparison of public school district enrollment size where teaching graduates are employed.
14. Number and percentage comparison of number of public school buildings in which teaching graduates actually work.
15. Number and percentage comparison of public school building(s) enrollment where teaching graduates are employed.
16. Number and percentage comparison by sex of student teaching experiences of Drake B.M.E. graduates.
17. Number comparison by sex of each student teaching experience compared with actual teaching positions.
18. Number comparison by sex of number of years taught in each position.
19. Number and percentage comparison of music administrative titles and functions of each title or combination of titles.
20. Number and percentage comparison by major fields as to how helpful is a background in both instrumental and vocal music.

21. Number and percentage comparison of ratings given by B.M.E. graduates concerning their adequacy of preparation in various subject areas.
22. Number and percentage comparison of ratings given by B.M.E. graduates concerning the importance of courses in elementary general music methods, junior high general music methods, and senior high music methods for voice and keyboard majors, and instrumental majors.
23. Number and percentage comparison by sex of music activities of non-teaching graduates.
24. Number and percentage comparison by sex as to reasons why graduates have left the music teaching profession.
25. Number and percentage comparison by sex of music activities of teaching graduates.
26. Number and percentage comparison by sex as to how adequately The College of Fine Arts at Drake University fulfilled its objectives.

The written responses, recorded in the appendixes, are included in the discussion of the tables. Those statements which are not a part of a table are grouped and discussed in a separate part of the report. Following are the groupings of written responses as found in the appendixes.

1. Statements about administrative titles and responsibilities.

2. Comments on adequacy of preparation in various areas.
3. Reasons why graduates are no longer teaching music.
4. General statements concerning contacts the graduates have had with the Music Department since graduation.
5. General statements on contacts graduates would have liked to have with the Music Department since graduation.
6. General statements by graduates concerning training at Drake.



## CHAPTER IV

### FINDINGS

#### I. INTRODUCTION AND EDUCATION AT DRAKE UNIVERSITY

The first part of the questionnaire was concerned with determining sex, information about employment, date of graduation from Drake, degree(s) earned at Drake, degree(s) earned since leaving Drake, degree(s) working toward, and student teaching experience at Drake. The data which follows will be concerned with these areas.

Of the 352 questionnaires mailed, 233 (66.2 per cent) were returned. Table I is a distribution of these respondees by sex. The majority of the responses were from female graduates.

TABLE I  
RESPONSE DISTRIBUTION BY SEX

Sex	Number	Percentage
Male . . . . .	84	36.0
Female . . . . .	147	63.1
Did not indicate sex . . .	2	.9
Total	233	100.0

Table II, page 29, indicates the number who did not respond and the number who did respond to the questionnaire. The table shows the distribution by degrees. Therefore, an individual with both a Bachelor degree and Master degree is tabulated twice. The total possible responses by degrees

is 424. Since there were only 352 questionnaires mailed, this would indicate that there are 72 graduates with both a Bachelor and a Master degree from Drake.

As mentioned earlier, of the 352 questionnaires mailed, 233 graduates responded. This is a response of 66.2 per cent. However, this report is concerned with the B.M.E. graduates and their response to the training received at Drake. Table II indicates that 184 (76.8 per cent) of the possible 241 B.M.E. graduates responded to the questionnaire. The results of this study are more significant when the 76.8 per cent is taken into consideration.

TABLE II

## POSSIBLE RESPONSES AND ACTUAL RESPONSES FOR EACH DEGREE

Degree	No Response		Response		Total Possible Resp.	
B.M.E.	57	23.2%	184	76.8%	241	100.0%
B.M.	10	24.4%	31	75.6%	41	100.0%
B.A.	--	--	1	100.0%	1	100.0%
M.M.E.	35	30.4%	66	69.6%	101	100.0%
M.M.	17	42.5%	23	58.5%	40	100.0%
Total	119		305		424	

Table III, page 30, is a distribution of all responses, by major field of study, who received their Bachelor degree from Drake. The highest response was from graduates with a major in keyboard. The percentages for voice and instrumental majors are not far below the response for keyboard majors. This would indicate a good distribution of responses from all three major fields. Nineteen (8.2 per cent) did not receive

their Bachelor degrees from Drake but did receive Master degrees. Two of the respondees with Bachelor degrees did not indicate their major field on the questionnaire.

TABLE III  
BACHELOR DEGREES BY MAJOR FIELD

Major Field	Number	Percentage
Voice Majors. . . . .	61	26.2
Instrumental Majors . . .	71	30.5
Keyboard Majors . . . . .	80	34.3
Did not rec. Bachelor Degree from Drake . . .	19	8.2
Did not indicate. . . . .	2	.8
Total	233	100.0

Table IV, page 31, is a distribution of graduates from Drake with Bachelor degrees according to year of graduation. All the responses are included in the table.

The years covered in this study began with January 1963 and ended with January 1969. Therefore, those in Table IV who received their Bachelor degrees before 1963 have since earned a Master degree from Drake and responded to the questionnaire. The year 1969 represents a small number because this includes only graduates of January 1969.

The total of 216 Bachelor degrees represents 92.7 per cent of the 233 responses received. Of the 216 Bachelor degrees, 184 (85.4 per cent) are B.M.E. degrees, 31 (14.3 per cent) are B.M. degrees, and 1 (.5 per cent) is a B.A. degree.

The highest response was from graduates of 1965. However, the distribution indicates a good representation for all years except 1969.

TABLE IV  
YEAR OF GRADUATION FROM DRAKE WITH BACHELOR DEGREE

Year	B.M.		B.M.E.		B.A.		Total	
Before 1963	3	1.4%	28	13.0%	1	.5%	32	14.9%
1963. . . .	5	2.3	20	9.3	--	--	25	11.6
1964. . . .	1	.4	19	8.8	--	--	20	9.2
1965. . . .	9	4.2	28	13.0	--	--	37	17.2
1966. . . .	2	.9	28	13.0	--	--	30	13.9
1967. . . .	5	2.3	29	13.4	--	--	34	15.7
1968. . . .	6	2.8	25	11.6	--	--	31	14.4
1969. . . .	--	--	4	1.8	--	--	4	1.8
Did not give								
Year. . . .	--	--	3	1.3	--	--	3	1.3
Total	31	14.3%	184	85.2%	1	.5%	216	100.0%

Table V, page 32, shows the number of graduates with Master degrees for each year covered in this study. Since this study covered the period of January 1963 to January 1969, the number for 1969 includes only January graduates.

The total of 89 represents 38.2 per cent of the 233 responses received. Of the 89 Master degrees, 23 (25.9 per cent) are M.M. degrees and 66 (74.1 per cent) are M.M.E. degrees. The highest response was from graduates of 1966. The years 1965, 1967, and 1968 are the next highest with very close percentages. The majority of the responses from the graduates with Master degrees were in the years 1964 through 1968 with the other years relatively low in responses.

TABLE V  
YEAR OF GRADUATION FROM DRAKE WITH MASTER DEGREE

Year	M.M.		M.M.E.		Total	
Before 1963	--	--	1	1.1%	1	1.1%
1963. . . .	--	--	6	6.7	6	6.7
1964. . . .	4	4.5%	6	6.7	10	11.2
1965. . . .	7	7.9	10	11.2	17	19.1
1966. . . .	5	5.6	18	20.2	23	25.8
1967. . . .	3	3.4	11	12.4	14	15.8
1968. . . .	4	4.5	11	12.4	15	16.9
1969. . . .	--	--	3	3.4	3	3.4
Total	23	25.9%	66	74.1%	89	100.0%

Table VI, page 33, shows the distribution by sex and major field of the 184 B.M.E. graduates being studied in this report. Of the male population, the highest response was from instrumental majors. Of the female population, the highest response was from keyboard majors with voice majors next highest. The total percentages for the major fields shows a relatively even distribution. These percentages do not vary much from those shown in Table III, page 30. As shown in Table VI, the male B.M.E. graduates represent 34.7 per cent and the female B.M.E. graduates represent 65.2 per cent of the B.M.E. population. These percentages are comparable to those in Table I, page 28, for the total responses.

TABLE VI  
B.M.E. DEGREES BY SEX AND MAJOR FIELD

Major Field	Male B.M.E. Graduates		Female B.M.E. Graduates		Total	
Voice . . . . .	13	7.1%	43	23.4%	56	30.5%
Instrumental. . . .	40	21.7	23	12.5	63	34.2
Keyboard. . . . .	10	5.4	53	28.8	63	34.2
Did not indicate. .	1	.5	1	.5	2	1.0
Total	64	34.7%	120	65.2%	184	100.0%

Table VII, page 34, shows the geographical distribution of the 184 B.M.E. graduates according to the divisions used by the Music Educators National Conference. The states included in each division are listed under the table.

Table VII shows 76.6 per cent of the B.M.E. graduates are residing in the North Central Division or the Middle West region of the United States. The next highest, 9.8 per cent, reside in the Southwestern Division, and this region includes a few states in the Middle West. The 76.6 per cent of the 184 B.M.E. graduates residing in the North Central Division is comparable to the 76.4 per cent of the total 233 responses residing in the same division. This study indicates that a large percentage of Drake graduates continue to reside in the Middle West.

TABLE VII

## GEOGRAPHICAL DISTRIBUTION OF B.M.E. GRADUATES

M.E.N.C. Divisions	B.M.E. Graduates	
Eastern Division. . . . .	8	4.4%
North Central Division. . . .	141	76.6
Northwestern Division . . . .	2	1.1
Southern Division . . . . .	5	2.7
Southwestern Division . . . .	18	9.8
Western Division. . . . .	8	4.4
Other . . . . .	1	.5
Did not indicate. . . . .	1	.5
Total	184	100.0%

Following are the states included in each Music Educators National Conference division:

Eastern Division: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania.

North Central Division: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin.

Northwestern Division: Alaska, Idaho, Montana, Oregon, Washington, Wyoming.

Southern Division: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia.

Southwestern Division: Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas.

Western Division: Arizona, California, Guam, Hawaii, Nevada, Utah.

Table VIII, page 36, is divided into four sections to facilitate ease in reading. Each section is concerned with advanced degrees earned by all respondees with Bachelor degrees. Furthermore, Table VIII is broken-down by sex, major field of study, and advanced degrees earned at Drake and at other institutions.

The total number of males who graduated from Drake with Bachelor degrees is 84. Of this number, 41 (47.7 per cent) earned advanced degrees at Drake, and 6 (7.2 per cent) earned advanced degrees from another institution. Also, 37 (45.2 per cent) of the 84 males did not go on to earn an advanced degree. There were no advanced degrees earned beyond the Master level.

The total number of females who graduated from Drake with Bachelor degrees is 147. Of this number, 46 (31.3 per cent) earned advanced degrees from Drake, and 9 (6.3 per cent) earned advanced degrees from other institutions. Also, 93 (64.7 per cent) did not go on to earn an advanced degree.

In comparison with the male graduates, a smaller percentage of females has earned an advanced degree.

Those with Master degrees from Drake were asked to indicate the advanced degrees they had earned since leaving Drake. The response indicated there were no advanced degrees earned. However, Table X, page 39, shows by sex and major field the advanced degrees toward which the graduates with Master degrees are working.

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TABLE VIII

## BACHELOR DEGREE GRADUATES WHO HAVE EARNED ADVANCED DEGREES

## A. FROM DRAKE-MALES

Ad. Degrees	Voice		Instrumental		Keyboard		Total	
M.M.	2	2.4%	2	2.4%	4	4.8%	8	9.6%
M.A.	--	--	--	--	--	--	--	--
M.M.E.	7	8.3	22	25.0	4	4.8	33	38.1
Total	9	10.7%	24	27.4%	8	9.6%	41	47.7%

## B. FROM OTHER INSTITUTIONS-MALES

Ad. Degrees	Voice		Instrumental		Keyboard		Total	
M.M.	--	--	1	1.2%	3	3.6%	4	4.8%
M.A.	--	--	2	2.4	--	--	2	2.4
M.M.E.	--	--	--	--	--	--	--	--
Total	--	--	3	3.6%	3	3.6%	6	7.2%

## C. FROM DRAKE-FEMALES

Ad. Degrees	Voice		Instrumental		Keyboard		Total	
M.M.	--	--	2	1.3%	12	8.2%	14	9.5%
M.A.	--	--	--	--	--	--	--	--
M.M.E.	11	7.5%	9	6.1	12	8.2	32	21.8
Total	11	7.5%	11	7.5%	24	16.4%	46	31.3%

## D. FROM OTHER INSTITUTIONS-FEMALES

Ad. Degrees	Voice		Instrumental		Keyboard		Total	
M.M.	--	--	--	--	1	.7%	1	.7%
M.A.	--	--	--	--	1	.7	1	.7
M.M.E.	--	--	1	.7%	1	.7	2	1.4
M.S.T.	--	--	--	--	1	.7	1	.7
M.S.	1	.7	--	--	--	--	1	.7
Spec. Cert.	--	--	1	.7	1	.7	2	1.4
S.M.M.	--	--	--	--	1	.7	1	.7
Total	1	.7%	2	1.4%	6	4.2%	9	6.3%

Table IX, page 38, shows the advanced degrees toward which graduates with Bachelor degrees are working. The table is divided into two sections to facilitate ease in reading. One section is concerned with male graduates with Bachelor degrees and the other section is concerned with female graduates with Bachelor degrees. Furthermore, each section is broken-down by major field of study and by the advanced degrees toward which the graduates are working.

The total number of males who graduated from Drake with Bachelor degrees is 84. Of this number, 29 (34.6 per cent) are working toward an advanced degree. Since 47 (54.9 per cent) have earned an advanced degree, this leaves 8 (10.7 per cent) who are not working toward or have not earned an advanced degree.

The total number of females who graduated from Drake with Bachelor degrees is 147. Of this number, 44 (30.6 per cent) are working toward an advanced degree. Since 55 (37.6 per cent) have earned an advanced degree, this leaves 48 (35.0 per cent) who are not working toward or have not earned an advanced degree.

In comparison with the male graduates, a smaller percentage of the females are working toward an advanced degree.

TABLE IX

## BACHELOR DEGREE GRADUATES WORKING TOWARD ADVANCED DEGREES

## A. MALE GRADUATES

Ad. Degrees	Voice		Instrumental		Keyboard		Total	
M.M.	--	--	2	2.4%	1	1.2%	3	3.6%
M.A.	--	--	1	1.2	--	--	1	1.2
M.M.E.	2	2.4%	7	8.3	3	3.6	12	14.3
Ph.D.	1	1.2	1	1.2	1	1.2	3	3.6
D.M.	1	1.2	1	1.2	1	1.2	3	3.6
Other	1	1.2	2	2.4	4	4.7	7	8.3
Total	5	6.0%	14	16.7%	10	11.9%	29	34.6%

## B. FEMALE GRADUATES

Ad. Degrees	Voice		Instrumental		Keyboard		Total	
M.M.	5	3.4%	1	.7%	7	4.7%	13	8.8%
M.A.	--	--	--	--	1	.7	1	.7
M.M.E.	6	4.1	4	2.7	5	3.4	15	10.2
Ph.D.	1	.7	--	--	--	--	1	.7
Ed.D.	--	--	1	.7	--	--	1	.7
D.M.E.	--	--	1	.7	1	.7	2	1.4
M.A.C.E.	1	.7	--	--	--	--	1	.7
M.S.T.	1	.7	--	--	1	.7	2	1.4
M.Ed.	1	.7	--	--	1	.7	2	1.4
M.A.T.	2	1.4	--	--	--	--	2	1.4
Other	1	.7	2	1.4	1	.7	4	2.8
Total	18	12.4%	9	6.2%	17	11.6%	44	30.6%

Table X, page 39, shows the advanced degrees toward which graduates with Master degrees are working. The table is divided into two sections to facilitate ease in reading. The first section is concerned with male graduates with Master degrees, while the other section is concerned with female graduates with Master degrees. Each section is broken-down by major field of study and by the advanced degrees toward which the graduates are working.

The total number of males who graduated from Drake with Master degrees is 42. Of this number, 12 (28.8 per cent) of the males with Master degrees are working toward an advanced degree. Table XII, page 42, gives the number of credit hours earned toward advanced degrees.

The total number of females who graduated from Drake with Master degrees is 47. Of this number, 6 (12.6 per cent) are working toward an advanced degree. Table XII gives the number of credit hours earned toward advanced degrees.

As mentioned earlier, the response by graduates from Drake with Master degrees indicated no advanced degrees had been earned. Table X indicates 18 (41.4 per cent) of the graduates with Master degrees are working toward advanced degrees.

TABLE X

## MASTER DEGREE GRADUATES WORKING TOWARD AN ADVANCED DEGREE

## A. MALE GRADUATES

Ad. Degrees	Voice		Instrumental		Keyboard		Total	
Ph.D.	--	--	2	4.8%	1	2.4%	3	7.2%
D.M.	--	--	1	2.4	1	2.4	2	4.8
D.M.A.	--	--	1	2.4	1	2.4	2	4.8
Ed.S.	--	--	1	2.4	--	--	1	2.4
A.M.D.	--	--	--	--	1	2.4	1	2.4
Other	1	2.4	1	2.4	1	2.4	3	7.2
Total	1	2.4%	6	14.4%	5	12.0%	12	28.8%

## B. FEMALE GRADUATES

Ad. Degrees	Voice		Instrumental		Keyboard		Total	
Ph.D.	1	2.1%	--	--	--	--	1	2.1%
Ed.D.	--	--	1	2.1%	--	--	1	2.1
D.M.E.	--	--	1	2.1	--	--	1	2.1
Other	1	2.1	1	2.1	1	2.1	3	6.3
Total	2	4.2%	3	6.3%	1	2.1%	6	12.6%

Table XI, page 41, shows the number of credit hours earned toward advanced degrees by graduates with Bachelor degrees. This table is also divided into two sections to facilitate ease in reading. Section A is concerned with male graduates and Section B is concerned with female graduates. Each section indicates the number of credit hours and the major field of study.

Of the 29 male graduates with Bachelor degrees working toward advanced degrees, 17 (58.6 per cent) have completed less than 20 credit hours. There are 6 (20.6 per cent) who have completed more than 50 credit hours.

Of the 44 female graduates with Bachelor degrees working toward advanced degrees, 23 (52.3 per cent) have completed less than 10 credit hours and 37 (84.1 per cent) have completed less than 20 credit hours. Only 3 (6.9 per cent) have completed over 30 credit hours.

In comparison with the male graduates, the female graduates are not as far along in completing their work toward advanced degrees.

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TABLE XI  
CREDIT HOURS EARNED BY BACHELOR GRADUATES  
TOWARD ADVANCED DEGREE

A. MALE GRADUATES

Number of Credit Hours	Voice		Instrumental		Keyboard		Total	
1 to 9	1	3.5%	3	10.3%	2	6.9%	6	20.7%
10 to 19	2	6.9	7	24.1	2	6.9	11	37.9
20 to 29	1	3.5	1	3.5	--	--	2	7.0
30 to 39	--	--	2	6.9	2	6.9	4	13.8
40 to 49	--	--	--	--	--	--	--	--
50 and over	1	3.5	1	3.5	4	13.6	6	20.6
Total	5	17.4%	14	48.3%	10	34.3%	29	100.0%

B. FEMALE GRADUATES

Number of Credit Hours	Voice		Instrumental		Keyboard		Total	
1 to 9	6	13.6%	6	13.6%	11	25.1%	23	52.3%
10 to 19	9	20.4	2	4.6	3	6.8	14	31.8
20 to 29	2	4.5	--	--	2	4.5	4	9.0
30 to 39	1	2.3	1	2.3	1	2.3	3	6.9
40 to 49	--	--	--	--	--	--	--	--
50 and over	--	--	--	--	--	--	--	--
Total	18	40.8%	9	20.5%	17	38.7%	44	100.0%

Note: Table IX, page 38, shows the advanced degrees toward which each of the above major fields are working.

Table XII, page 42, shows the number of credit hours earned toward advanced degrees by graduates with Master degrees. The first part of this table is concerned with male graduates, while the other part is concerned with female graduates. Each section indicates the number of credit hours and the major field of study.

Of the 12 male graduates with Master degrees working toward advanced degrees, all have completed over 10 credit hours of work. Seven (58.2 per cent) have completed 10 to 39 credit hours and 5 (41.8 per cent) have completed 50 or more credit hours.

Of the 6 female graduates with Master degrees working toward advanced degrees, all have completed less than 20 credit hours. The majority, 4 (66.7 per cent), has completed 10 to 19 credit hours of work toward their advanced degrees.

As was the case with Bachelor graduates, the female Master graduates are not as far along in completing their work toward advanced degrees as the male Master graduates.

TABLE XII

## CREDIT HOURS EARNED BY MASTER GRADUATES TOWARD ADVANCED DEGREE

## A. MALE GRADUATES

Number of Credit Hours	Voice		Instrumental		Keyboard		Total	
1 to 9	--	--	--	--	--	--	--	--
10 to 19	--	--	4	33.3%	--	--	4	33.3%
20 to 29	1	8.3%	--	--	1	8.3%	2	16.6
30 to 39	--	--	--	--	1	8.3	1	8.3
40 to 49	--	--	--	--	--	--	--	--
50 and over	--	--	2	16.7	3	25.1	5	41.8
Total	1	8.3%	6	50.0%	5	41.7%	12	100.0%

## B. FEMALE GRADUATES

Number of Credit Hours	Voice		Instrumental		Keyboard		Total	
1 to 9	--	--	2	33.3%	--	--	2	33.3%
10 to 19	2	33.3%	1	16.7	1	16.7%	4	66.7
20 to 29	--	--	--	--	--	--	--	--
30 to 39	--	--	--	--	--	--	--	--
40 to 49	--	--	--	--	--	--	--	--
50 and over	--	--	--	--	--	--	--	--
Total	2	33.3%	3	50.0%	1	16.7%	6	100.0%

The advanced degrees toward which each of the major fields in Table XII, page 42, are working are shown in Table X, page 39.

Table XIII, page 44, shows all the responses broken-down by degrees earned at Drake, whether the respondees are teaching and if they are teaching, and the type of school. The table is divided into two sections to show all 233 responses and only the 184 B.M.E. responses.

Of the 233 responses, 102 (44 per cent) are not teaching, 116 (49.8 per cent) are teaching in the public schools, 9 (3.8 per cent) are teaching in a university or college, and 6 (2.6 per cent) are teaching in parochial, trades, overseas, or other type school. Four of the respondees are B.M. graduates teaching in the public schools and are not music education majors. Of the nine teaching at the university level, four do not have a degree beyond the Bachelor level.

The second section of Table XIII, page 44, shows only the B.M.E. graduates from Drake. Of the 184 B.M.E. graduates, 75 (40.8 per cent) are not teaching, 98 (53.3 per cent) are teaching in the public schools, 5 (2.7 per cent) are teaching at the university level, 2 (1.1 per cent) are teaching in parochial schools, 1 (.5 per cent) is teaching in a trades school, 1 (.5 per cent) is teaching overseas, and 2 (1.1 per cent) are teaching in schools other than those indicated. Of the 5 B.M.E. teaching at the university level, only two have degrees at the Master level.



TABLE XIII  
COMPARISON OF PUBLIC SCHOOL AND OTHER TEACHING AREAS  
A. ALL RESPONSES (233)

Degrees Earned	Not Teaching		Public School		University or College		Parochial School		Trades School		Overseas School		Other	
Did not indicate	2	.9%	--	--	--	--	--	--	--	--	--	--	--	--
B.M. . . . .	12	5.3	4	1.7%	1	.4%	--	--	--	--	--	--	--	--
B.M.E. . . . .	56	24.0	57	24.5	3	1.3	2	.9%	--	--	1	.4%	2	.9%
B.M. & B.M.E. .	3	1.3	--	--	--	--	--	--	--	--	--	--	--	--
M.M. . . . .	3	1.3	--	--	1	.4	--	--	--	--	--	--	--	--
M.M.E. . . . .	3	1.3	13	5.6	--	--	--	--	--	--	--	--	--	--
B.M. & M.M. . .	7	3.0	--	--	2	.9	--	--	--	--	--	--	--	--
B.M.E. & M.M. .	6	2.6	3	1.3	1	.4	--	--	--	--	--	--	--	--
E.M.E. & M.M.E..	10	4.3	33	16.3	1	.4	--	--	1	.4	--	--	--	--
B.A. & M.M.E. .	--	--	1	.4	--	--	--	--	--	--	--	--	--	--
Total	102	44.0%	116	49.8%	9	3.8%	2	.9%	1	.4%	1	.4%	2	.9%

B. B.M.E. GRADUATES ONLY (184)

Degrees Earned	Not Teaching		Public School		University or College		Parochial School		Trades School		Overseas School		Other	
All B.M.E.	75	40.8%	98	53.3%	5	2.7%	2	1.1%	1	.5%	1	.5%	2	1.1%

Table XIV, page 46, is concerned only with the 116 graduates teaching in public schools and the school district size where these graduates are employed. The table is divided into two sections with the second section showing the distribution of B.M.E. teaching graduates. The school district enrollment categories are the same as those used by the National Education Association.

Of the 116 graduates teaching, 32 (27.6 per cent), which is the largest group, is found in school districts of 300 to 1,199 enrollment. The distribution is fairly even beginning with the school district size of 1,200 to 2,999 and ending with the school district size of 25,000 to 49,999 enrollment. However, since the 25,000 to 49,999 school district is as large as all the others before it, a more significant observation is there are 92 (79.2 per cent) of the 116 teaching graduates in school districts beginning with 300 to 1,199 and ending with 12,000 to 24,999 enrollments.

The second section of Table XIV shows only the B.M.E. teaching graduates from Drake. There are 98 B.M.E. graduates teaching and this represents 84.5 per cent of the 116 teaching graduates. The distribution for the B.M.E. graduates is similar to the 116 teaching graduates.

Table XV, page 48, is concerned with the enrollment size of the specific building or buildings in which the 116 teaching graduates are working. For example, a graduate with a B.M.E. degree tabulated in the "400 to 499" column might be

TABLE XIV

## PUBLIC SCHOOL DISTRICT ENROLLMENT SIZE WHERE TEACHING GRADUATES ARE EMPLOYED

## A. ALL TEACHING GRADUATES (116)

Drake Degrees Earned	50 to 299	300 to 1,199	1,200 to 2,999	3,000 to 5,999	6,000 to 11,999	12,000 to 24,999	25,000 to 49,999	50,000 to 99,999	100,000 or More
B.M. . . .	-- --	1 .9%	1 .9%	-- --	1 .9%	-- --	-- --	1 .9%	-- --
B.M.E. . . .	-- --	21 18.1	8 6.8	4 3.5%	7 6.0	7 6.0%	9 7.7%	1 .9	-- --
M.M.E. . . .	-- --	3 2.6	2 1.7	3 2.6	1 .9	2 1.7	1 .9	1 .9	-- --
B.M.E. & M.M. . . .	-- --	-- --	1 .9	1 .9	-- --	-- --	1 .9	-- --	-- --
B.M.E. & M.M.E. . . .	2 1.7%	6 5.1	6 5.1	5 4.3	3 2.6	8 6.8	6 5.1	1 .9	1 .9%
B.A. & M.M.E. . . .	-- --	1 .9	-- --	-- --	-- --	-- --	-- --	-- --	-- --
Total	2 1.7%	32 27.6%	18 15.4%	13 11.3%	12 10.4%	17 14.5%	17 14.6%	4 3.6%	1 .9%

## B. B.M.E. TEACHING GRADUATES (98)

Drake Degree Earned	50 to 299	300 to 1,199	1,200 to 2,999	3,000 to 5,999	6,000 to 11,999	12,000 to 24,999	25,000 to 49,999	50,000 to 99,999	100,000 or More
B.M.E. . . .	2 2.1%	27 27.6%	15 15.3%	10 10.2%	10 10.2%	15 15.3%	16 16.2%	2 2.1%	1 1.0%

Note: The school district enrollment categories used at the top of Table XIV are the same as utilized by the National Education Association with the exception of a "1 to 49" column. This column was omitted because there were no teaching graduates in this size school district.

teaching in more than one building. For information concerning the number of buildings in which graduates are teaching, see Table XVI, page 50.

Table XV, page 48, is divided into two sections with the second section showing the distribution of B.M.E. teaching graduates. The school building enrollment categories used in this table are the same as those used by the National Education Association.

Table XV shows almost one-third, 36 (31 per cent), are teaching in building(s) with enrollments of 1,000 or more. At the other end of the table, there are only 2 (1.8 per cent) teaching in building(s) with enrollments of less than 200. The remaining graduates are almost evenly distributed among the other columns. By combining totals, it is interesting to note there are 63 (54.1 per cent) teaching in building(s) with enrollments of 700 or more, and 99 (85.2 per cent) teaching in building(s) of 400 or more. The B.M.E. graduates show a similar distribution with 51 (52.2 per cent) in building(s) of 700 or more, and 83 (84.7 per cent) in building(s) of 400 or more.

Table XVI, page 50, indicates the number of public school buildings in which graduates are teaching. The table is divided into sections with the second section giving the distribution for B.M.E. teaching graduates.

Of the 116 teaching graduates, 64 (55.2 per cent) are teaching in one building, 28 (24.2 per cent) are teaching in

TABLE XV  
PUBLIC SCHOOL BUILDING(S) ENROLLMENT SIZE WHERE TEACHING GRADUATES ARE EMPLOYED

A. ALL TEACHING GRADUATES (116)

Grade Degrees Earned	Less Than 25	25 to 49	50 to 74	75 to 99	100 to 199	200 to 299	300 to 399	400 to 499	500 to 599	600 to 699	700 to 799	800 to 899	900 to 999	1000 or More
B.M. ....	--	--	--	--	--	--	--	--	1 .9%	--	--	--	--	3 2.5%
B.M.E. ....	--	1 .9%	--	--	1 .9%	3 2.5%	6 5.2%	7 6.0%	6 5.2	4 3.5%	8 6.9%	5 4.3%	3 2.5%	13 11.2
M.M.E. ....	--	--	--	--	--	--	1 .9	1 .9	1 .9	1 .9	1 .9	--	3 2.5	5 4.3
B.M.E. & M.M. ....	--	--	--	--	--	--	--	--	1 .9	1 .9	--	--	--	1 .9
B.M.E. & M.M.E. ....	--	--	--	--	--	4 3.4	--	3 2.5	3 2.5	7 6.0	2 1.7	1 .9	4 3.4	14 12.1
B.A. & M.M.E. ....	--	--	--	--	--	1 .9	--	--	--	--	--	--	--	--
Total	--	1 .9%	--	--	1 .9%	8 6.9%	7 6.1%	11 9.4%	12 10.4%	13 11.3%	11 9.5%	6 5.2%	10 8.4%	30 31.0%

B. B.M.E. TEACHING GRADUATES (93)

Grade Degree Earned	Less Than 25	25 to 49	50 to 74	75 to 99	100 to 199	200 to 299	300 to 399	400 to 499	500 to 599	600 to 699	700 to 799	800 to 899	900 to 999	1000 or More
B.M.E. ....	--	1 1.0%	--	--	1 1.0%	7 7.1%	6 6.2%	10 10.2%	10 10.2%	12 12.1%	10 10.2%	6 6.2%	7 7.1%	26 28.2%

two buildings and 12 (10.4 per cent) are in three buildings. This indicates 92 (79.4 per cent) are teaching in one or two buildings and 104 (89.8 per cent) are teaching in one to three buildings.

In comparison, the B.M.E. graduates show 56 (48.3 per cent) teaching in one building, 25 (21.5 per cent) in two buildings, and 9 (7.8 per cent) in three buildings. This indicates 81 (69.8 per cent) of the B.M.E. graduates are teaching in one or two buildings and 90 (77.6 per cent) are teaching in one to three buildings.

Although there is some traveling between school buildings by the music graduates, about half are teaching in one building. With this information, and the data from Table XIV, page 46, and Table XV, page 48, the prospective music teacher should be prepared to teach in school districts with enrollments from 300 to 50,000 and in school building(s) with enrollment from 400 to over 1,000. As the tables indicate, there is no high concentration of teaching graduates in a certain school district or building(s) size. The distribution is fairly even.

Table XVII, page 52, gives the student teaching experiences of the 184 B.M.E. graduates of Drake who responded to the questionnaire. The level and areas are those indicated by the respondees. Also, the responses are divided according to male or female.

TABLE XVI  
NUMBER OF PUBLIC SCHOOL BUILDINGS  
IN WHICH GRADUATES ARE TEACHING

A. ALL TEACHING GRADUATES (116)

Drake Degrees Earned	One Building		Two Buildings		Three Buildings		Four Buildings		Five or More	
B.M. . . .	2	1.7%	--	--	1	.9%	--	--	1	.9%
B.M.E. . .	33	28.5	17	14.7%	4	3.5	2	1.7%	1	.9%
M.M.E. . .	5	4.3	3	2.6	2	1.7	1	.9	2	1.7
B.M.E. & M.M. . .	1	.9	1	.9	--	--	1	.9	--	--
B.M.E. & M.M.E. .	22	18.9	7	6.0	5	4.3	1	.9	3	2.6
B.A. & M.M.E. .	1	.9	--	--	--	--	--	--	--	--
Total	64	55.2%	28	24.2%	12	10.4%	5	4.4%	7	6.1%

B. B.M.E. TEACHING GRADUATES (98)

Drake Degree Earned	One Building		Two Buildings		Three Buildings		Four Buildings		Five or More	
B.M.E. . .	56	48.3%	25	21.5%	9	7.8%	4	3.4%	4	3.4%

Table XVII, page 52, indicates the male respondees did most of their student teaching in the area of instrumental music. Twenty-four of the 63 B.M.E. male graduates did their student teaching in senior high instrumental music. Further examination of Table XVII shows that 45 of the 63 B.M.E. male graduates did their student teaching in instrumental music at the junior high or senior high level. There was no instrumental student teaching by males at the elementary level. The remaining 18 male responses did their student teaching in vocal or general music at one or more of the three levels.

Table XVII shows the female respondees did their student teaching at more levels and in more areas than the male graduates. However, the student teaching experiences of the female graduates are concentrated in the area of general and vocal music. For example, 63 of the B.M.E. female graduates did their student teaching in elementary general and vocal music, 24 in junior high general and/or vocal music, and 6 in senior high vocal music. In other words, 101 of the 119 female B.M.E. graduates did their student teaching in general or vocal music. In addition to student teaching in general or vocal music, 12 of these 101 graduates obtained teaching experience in elementary instrumental music and one in junior high instrumental music. Those who did all their student teaching in instrumental music included one at the elementary level, 9 at the junior



high level, one at the elementary and junior high level, and 4 at the senior high level. Student teaching experience in the humanities was indicated by 3 female graduates.

TABLE XVII

STUDENT TEACHING EXPERIENCES OF DRAKE B.M.E. GRADUATES  
(Total B.M.E. Responses: 184)

Level and Area of Student Teaching	Male		Female	
Did not receive degree from Drake.	1	.5%	2	1.1%
Elementary-General . . . . .	3	1.6	50	27.2
Elementary-Instrumental. . . . .	--	--	1	.5
Elementary-General & Instrumental. . . . .	--	--	9	4.9
Elem.-Gen., Inst. & Vocal. . . . .	--	--	1	.5
Elem.-General & Other Music. . . . .	--	--	1	.5
Elem.-Gen., Inst. & Other Music. . . . .	--	--	1	.5
Junior High-General. . . . .	1	.5	7	3.8
Junior High-Instrumental . . . . .	16	8.8	9	4.9
Junior High-Vocal. . . . .	--	--	1	.5
Jr. High-General & Vocal . . . . .	2	1.1	14	7.7
Jr. High-General & Other Music . . . . .	--	--	1	.5
Elem. & Jr. High-Instrumental. . . . .	--	--	1	.5
Elem. & Jr. High-General & Vocal . . . . .	--	--	2	1.1
Senior High-Instrumental . . . . .	24	13.2	4	2.2
Senior High-Vocal. . . . .	9	4.9	12	6.6
Senior High-Inst. & Vocal. . . . .	2	1.1	--	--
Senior High-Humanities & Vocal . . . . .	--	--	2	1.1
Elem. & Senior High-Humanities, Vocal & General . . . . .	--	--	1	.5
Jr. High, Sr. High-Instrumental. . . . .	3	1.6	--	--
Jr. High, Sr. High-General & Vocal . . . . .	2	1.1	1	.5
Higher Ed., Elementary-Vocal, Instrumental & General. . . . .	--	--	1	.5
Total	63	34.4%	121	65.6%

## II. MUSIC TEACHING AND ADMINISTRATIVE EXPERIENCES

The second part of the questionnaire was concerned with the music teaching and administrative experiences of the graduates after graduation from Drake. The graduates were asked to check the level and area of teaching experiences for their first, second, third, and fourth positions. Also, the respondees were to indicate the number of years taught in each position. To indicate their experience as a music administrator, the graduates were to check one or more of four titles shown and give a brief explanation of their responsibilities.

Student teaching experiences compared with actual teaching positions. Since this report is an evaluation of the Bachelor of Music Education program at Drake University, only the graduates with B.M.E. degrees are included in the tables which follow. These tables are part of the investigation concerned with the actual teaching positions held by the B.M.E. graduates as compared with their student teaching experience. In other words, are the graduates teaching in the same areas as they did their student teaching? To answer this question, a table has been constructed for each of the student teaching experiences indicated on page 52. Each table traces the actual teaching experiences of B.M.E. graduates with the same student teaching experience. Also, the graduates are separated by sex.

Although the tables show the level and area of actual teaching beyond the senior high level, this study is mainly concerned with the elementary, junior high, and senior high levels and the areas of general, vocal, instrumental music, and humanities. Whenever the term "other music" is used, it refers to music subjects other than general, vocal, instrumental music, and humanities. Whenever the term "other than music" is used, it refers to subjects taught outside the area of music. There are a few graduates teaching other subjects in addition to music.

Table XVIII, page 55, shows the various teaching positions for the 53 B.M.E. graduates who did their student teaching in elementary general music. The first position column indicates the following: 5 graduates did not teach after graduation; 27 graduates taught elementary general music; a total of 10 graduates taught elementary general music plus another music subject; the remaining 10 graduates taught at other levels and areas. The second position column indicates the following: 30 graduates are either teaching at their previous position or no longer teaching; 10 graduates are teaching elementary general music; 2 graduates are teaching elementary general music and another music subject; the remaining 11 graduates are teaching at other levels and areas. The third position column indicates: 45 graduates are either teaching at their previous position or no longer teaching; 5 graduates are teaching elementary general music; 2 graduates

TABLE XVIII

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN ELEMENTARY GENERAL MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 53)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . . .	--	5	--	30	2	43	3	46
Elementary-General . . . . .	--	27	1	9	1	4	--	2
Elementary-Instrumental . . . . .	1	--	--	--	--	--	--	--
Elementary-General & Inst. . . . .	--	2	--	1	--	--	--	--
Elementary-Vocal . . . . .	--	1	--	--	--	--	--	--
Elementary-Other Than Music . . . .	--	--	--	1	--	1	--	--
Jr. High-Subject not indicated . . .	--	--	--	1	--	--	--	--
Jr. High-General . . . . .	--	1	--	1	--	--	--	--
Jr. High-General & Vocal . . . . .	--	1	--	2	--	--	--	--
Elementary, Jr. High-General . . . .	--	--	1	--	--	--	--	--
Elementary, Jr. High-Instrumental . .	--	1	--	--	--	--	--	--
Elementary, Jr. High-General, Instrumental & Vocal . . . . .	--	--	--	1	--	--	--	--
Senior High-Vocal . . . . .	--	1	--	2	--	--	--	--
Senior High-Instrumental & Vocal . .	--	--	--	--	--	1	--	--
Jr. High, Sr. High-Gen. & Vocal . . .	--	1	1	1	--	--	--	--
Elem., Jr. High, Sr. High- General & Vocal . . . . .	--	8	--	--	--	1	--	1
Elem., Jr. High, Sr. High- General, Vocal & Instrumental . . .	--	--	--	1	--	--	--	--
Higher Education-Other Music . . . .	--	--	--	--	--	--	--	1
Higher Education, Jr. High- General & Vocal . . . . .	--	1	--	--	--	--	--	--
Special Education-Other Than Music, Vocal, General & Instrumental . . .	2	--	--	--	--	--	--	--
Other-Other Than Music . . . . .	--	1	--	--	--	--	--	--
Total	3	50	3	50	3	50	3	50

\*These totals are graduates who did not indicate a second, third, or fourth position.  
 They are either still teaching at one of the previous positions or no longer teaching.

are teaching elementary general music and another music subject; the remaining 1 is teaching at another level and area.

Table XIX, page 57, shows the teaching positions for 1 B.M.E. graduate who did her student teaching in elementary instrumental music. This graduate did not teach music at her first and second position, but taught as an elementary classroom teacher. At her third position, this graduate taught junior high and senior high general music and another subject. At the fourth position, this graduate returned to teaching in the elementary classroom.

Table XX, page 57, shows the various teaching positions for 9 B.M.E. graduates who did their student teaching in elementary general and instrumental music. The first position column shows the following: 1 graduate taught elementary general and instrumental music; 6 graduates taught elementary general music; 2 graduates taught elementary general and vocal music in combination with other levels. The second position column indicates the following: 5 graduates are either teaching at their previous position or no longer teaching; no graduates are teaching elementary general and instrumental music; 2 graduates are teaching elementary general music; 1 graduate is teaching junior high general and vocal music; 1 graduate is teaching elementary and junior high general, instrumental and vocal music. The third position column indicates the following: 7 graduates are either

TABLE XIX

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN ELEMENTARY INSTRUMENTAL MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
Elementary-Other Than Music . . .	--	1	--	1	--	--	--	1
Jr. High, Sr. High-General & Other Than Music . . . . .	--	--	--	--	--	1	--	--
Total	--	1	--	1	--	1	--	1

TABLE XX

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN ELEMENTARY GENERAL  
 AND INSTRUMENTAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 9)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	5	--	7	--	9
Elementary-General . . . . .	--	6	--	2	--	1	--	--
Elementary-General & Instrumental.	--	1	--	--	--	--	--	--
Jr. High-General & Vocal . . . . .	--	--	--	1	--	--	--	--
Elementary, Jr. High-Gen. & Vocal.	--	1	--	--	--	--	--	--
Elementary, Jr. High-General, Instrumental & Vocal. . . . .	--	--	--	1	--	--	--	--
Sr. High-Humanities, Inst. & Vocal	--	--	--	--	--	1	--	--
Elementary, Jr. High, Sr. High- General & Vocal . . . . .	--	1	--	--	--	--	--	--
Total	--	9	--	9	--	9	--	9

\*These totals are of graduates who did not indicate a second, third or fourth position.  
 They are either teaching at one of the previous positions or no longer teaching.

teaching in their previous position or no longer teaching; no graduates are teaching elementary general and instrumental music; 1 graduate is teaching elementary general music; 1 graduate is teaching senior high humanities, instrumental and vocal music. The fourth position indicates there are 9 graduates who are either teaching in their previous position or no longer teaching.

Table XXI, page 59, shows the teaching position for 1 B.M.E. graduate who did her student teaching in elementary general, vocal, and instrumental music. The table indicates this graduate began at her first position as an elementary general music teacher. Since this graduate did not check the second, third or fourth positions, she is either teaching at her first position or no longer teaching.

Table XXII, page 59, shows the teaching position for 1 B.M.E. graduate who did her student teaching in elementary general and other music. This graduate taught elementary general music and other than music subject at her first, second and third positions. Since this graduate did not check the fourth position, she is either teaching at the previous position or no longer teaching.

Table XXIII, page 60, shows the teaching positions for 1 B.M.E. graduate who did her student teaching in elementary general, instrumental, and other music. The first position column indicates this graduate taught elementary general music. The second position column indicates she taught elementary,

TABLE XXI

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN ELEMENTARY GENERAL, VOCAL  
AND INSTRUMENTAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . . .	--	--	--	1	--	1	--	1
Elementary-General . . . . .	--	1	--	--	--	--	--	--
Total	--	1	--	1	--	1	--	1

\*This total indicates the graduate did not check the second, third or fourth position. Therefore, the graduate is either teaching in area shown in first position column or no longer teaching.

TABLE XXII

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN ELEMENTARY GENERAL  
AND OTHER MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . . .	--	--	--	--	--	--	--	1
Elementary-General & Other Than Music . . . . .	--	1	--	1	--	1	--	--
Total	--	1	--	1	--	1	--	1

\*This total indicates the graduate did not check the fourth position. Therefore, the graduate is either teaching in area shown in the previous columns or no longer teaching.



TABLE XXIII

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN ELEMENTARY GENERAL, INSTRUMENTAL  
AND OTHER MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	--	--	1	--	1
Elementary-General . . . . .	--	1	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- Humanities, Vocal & General . .	--	--	--	1	--	--	--	--
Total	--	1	--	1	--	1	--	1

\*This total indicates the graduate did not check the third and fourth positions.  
Therefore, graduate is either teaching at the third position or no longer teaching.

junior high, and senior high humanities, vocal, and general music. The third and fourth positions indicate she is either teaching at the previous position or no longer teaching.

Table XXIV, page 62, shows the teaching position for 8 B.M.E. graduates who did their student teaching in junior high general music. The first position column indicates the following: there are no graduates teaching only junior high general music; 2 graduates are teaching junior high general and vocal music; 3 graduates are teaching junior general music combined with other levels and areas of music; 2 graduates are teaching elementary general music; 1 graduate is teaching senior high vocal music. The second position column indicates the following: there are no graduates teaching only junior high general music; 1 graduate is teaching at the elementary level, but not music; 7 graduates are either teaching at the previous position or no longer teaching. The third position column indicates the following: there are no graduates teaching only junior high general music; 1 graduate is teaching elementary general and vocal music; 7 graduates are either teaching at a previous position or no longer teaching. The fourth position column indicates all the graduates are either teaching at a previous position or no longer teaching.

Table XXV, page 64, shows the teaching positions for 25 B.M.E. graduates who did their student teaching in junior high instrumental music. The first position column indicates

TABLE XXIV

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN JUNIOR HIGH GENERAL MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 8)

Level and Area or Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . . . . .	--	--	1	6	1	0	1	7
Elementary-General . . . . .	--	2	--	--	--	--	--	--
Elementary-General & Vocal . . . . .	--	--	--	--	--	1	--	--
Elementary-Other Than Music . . . . .	--	--	--	1	--	--	--	--
Jr. High-General & Vocal . . . . .	1	1	--	--	--	--	--	--
Elementary, Jr. High-General & Vocal . . . . .	--	1	--	--	--	--	--	--
Senior High-Vocal . . . . .	--	1	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- General & Vocal . . . . .	--	1	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- General, Vocal & Instrumental . . . . .	--	1	--	--	--	--	--	--
Total	1	7	1	7	1	7	1	7

\*These totals are graduates who did not indicate a second, third, or fourth position.  
 They are either teaching at one of the previous positions or no longer teaching.

the following: there are no graduates teaching just junior high instrumental music; 8 male and 5 female graduates are teaching junior high instrumental music in combination with other levels and areas of music; 2 female graduates are teaching instrumental music at the elementary level; 1 female graduate is teaching elementary general music; 1 male graduate is teaching music at university level; 3 male and 1 female graduates have not taught since graduating from Drake. The second position column indicates the following; 1 male graduate is teaching junior high instrumental music; 4 graduates are teaching junior high instrumental music in combination with other levels and areas of music; 2 graduates are teaching only general music; 1 graduate is teaching elementary general and instrumental music; 12 male and 5 female graduates are either teaching at the previous position or no longer teaching. The third position column indicates 1 graduate is teaching junior high instrumental music and 24 graduates are either teaching at a previous position or no longer teaching. The fourth position column indicates 1 graduate is teaching elementary and junior high general and instrumental music, and 24 graduates are either teaching at a previous position or no longer teaching.

Table XXVI, page 66, shows the teaching positions for 1 B.M.E. graduate who did her student teaching in junior high vocal music. The first position column indicates this graduate taught elementary general music. The second position

TABLE XXV

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN JUNIOR HIGH INSTRUMENTAL MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 25)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . . .	3	1	12	5	15	9	15	9
Elementary-General . . . . .	--	1	--	1	--	--	--	--
Elementary-Instrumental . . . . .	--	1	--	--	--	--	--	--
Elementary-General & Instrumental . . . . .	--	1	--	1	--	--	--	--
Jr. High-Instrumental . . . . .	--	--	1	--	1	--	--	--
Jr. High-General, Inst. & Vocal . . . . .	--	1	--	--	--	--	--	--
Elementary, Jr. High-General . . . . .	--	--	--	1	--	--	--	--
Elementary, Jr. High-Instrumental . . . . .	3	--	1	--	--	--	--	--
Elem., Jr. High-General & Inst. . . . .	--	--	--	--	--	--	1	--
Jr. High, Sr. High-Instrumental . . . . .	1	--	--	--	--	--	--	--
Jr. High, Sr. High-General & Instrumental . . . . .	1	--	--	--	--	--	--	--
Jr. High, Sr. High-Vocal, General & Instrumental . . . . .	1	--	--	--	--	--	--	--
Elem., Jr. High, Sr. High-Inst. . . . .	4	2	--	1	--	--	--	--
Elem., Jr. High, Sr. High-General & Instrumental . . . . .	--	1	1	--	--	--	--	--
Elem., Jr. High, Sr. High-General & Vocal . . . . .	1	--	--	--	--	--	--	--
Elem., Jr. High, Sr. High-General, Vocal & Instrumental . . . . .	1	1	1	--	--	--	--	--
Higher Education-Other Music . . . . .	1	--	--	--	--	--	--	--
Total	16	9	16	9	16	9	16	9

\*These totals are graduates who did not indicate a second, third, or fourth position.  
 They are either teaching at one of the previous positions or no longer teaching.

column indicates this graduate later taught other music through a special education program. The third position column indicates this graduate is teaching general and vocal music in a special education program. The fourth position column indicates the graduate is either teaching at the previous position or no longer teaching.

Table XXVII, page 67, shows the teaching positions for 16 B.M.E. graduates who did their student teaching in junior high general and vocal music. The first position column indicates the following: 3 female graduates are teaching junior high general and vocal music; 1 male and 6 female graduates are teaching junior high general and vocal music in combination with other levels and areas of music; 4 graduates are teaching elementary general music; 1 male and 1 female have not taught since graduating from Drake. Second position column indicates the following: there are no students teaching junior high general and vocal music; 1 graduate is teaching elementary and junior high general and vocal music; 3 graduates are teaching elementary general music; 12 graduates are either teaching at the previous position or no longer teaching. The third position column indicates 2 graduates are teaching elementary general music and 14 graduates are either teaching at a previous position or no longer teaching. The fourth position column indicates there are 2 male and 14 female graduates either teaching at a previous position or no longer teaching.

TABLE XXVI

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN JUNIOR HIGH VOCAL MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	--	--	--	--	1
Elementary-General . . . . .	--	1	--	--	--	--	--	--
Special Ed.-General & Vocal. . . .	--	--	--	--	--	1	--	--
Special Education-Other Music. . .	--	--	--	1	--	--	--	--
Total	--	1	--	1	--	1	--	1

\*This total indicates the graduate did not check the fourth position. Therefore, graduate is either teaching at the third position or no longer teaching.

TABLE XXVII

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN JUNIOR HIGH GENERAL AND VOCAL MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 16)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . . . . .	1	1	2	10	2	12	2	14
Elementary-General . . . . .	--	4	--	3	--	2	--	--
Jr. High-General & Vocal . . . . .	--	3	--	--	--	--	--	--
Elementary, Jr. High-General & Vocal . . . . .	--	2	--	1	--	--	--	--
Elementary, Jr. High-General, Vocal & Instrumental. . . . .	--	1	--	--	--	--	--	--
Jr. High, Sr. High-General & Vocal	1	--	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- General & Vocal . . . . .	--	3	--	--	--	--	--	--
Total	2	14	2	14	2	14	2	14

\*These totals are graduates who did not indicate a second, third or fourth position.



Table XXVIII, page 69, shows the teaching position for 1 B.M.E. graduate who did her student teaching in junior high general and other music. The first position column indicates this graduate taught junior high vocal, instrumental, general music and other than music courses. The second, third and fourth position columns indicate this graduate is either teaching at the previous position or no longer teaching.

Table XXIX, page 69, shows the teaching position for 1 B.M.E. graduate who did her student teaching in elementary and junior high instrumental. The first position column indicates this graduate taught elementary, junior high and senior high instrumental. The second, third and fourth position columns indicate this graduate is either teaching at the previous position or no longer teaching.

Table XXX, page 70, shows the teaching positions for 2 B.M.E. graduates who did their student teaching in elementary and junior high general and vocal music. The first position column indicates 1 graduate taught elementary general, instrumental and other music and the other graduate taught elementary, junior high and senior high general and vocal music. The second, third and fourth position columns indicate these graduates are either teaching at their first positions or no longer teaching.

Table XXXI, page 72, shows the teaching positions for 28 B.M.E. graduates who did their student teaching in senior high instrumental music. The first position column indicates

TABLE XXVIII

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN JUNIOR HIGH GENERAL AND OTHER MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	1	--	1	--	1
Jr. High-Vocal, Instrumental, General & Other Than Music. . .	--	1	--	--	--	--	--	--
Total	--	1	--	1	--	1	--	1

\*This total indicates the graduate did not check the second, third, or fourth positions.  
 Therefore, graduate is either teaching at the first position or no longer teaching.

TABLE XXIX

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN ELEMENTARY AND JUNIOR HIGH  
 INSTRUMENTAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	1	--	1	--	1
Elementary, Jr. High, Sr. High- Instrumental. . . . .	--	1	--	--	--	--	--	--
Total	--	1	--	1	--	1	--	1

\*This total indicates the graduate did not check the second, third, or fourth positions.  
 Therefore, graduate is either teaching at the first position or no longer teaching.

TABLE XXX

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN ELEMENTARY AND JUNIOR HIGH  
GENERAL AND VOCAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 2)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	2	--	2	--	2
Elementary-General, Instrumental & Other Music . . . . .	--	1	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- General & Vocal . . . . .	--	1	--	--	--	--	--	--
Total	--	2	--	2	--	2	--	2

\*These totals are graduates who did not indicate a second, third, or fourth position.  
Therefore, they are either teaching at the first position or no longer teaching.

the following: there are no graduates teaching senior high instrumental music; 13 male and 2 female graduates are teaching senior high instrumental music in combination with other levels and areas of music; 4 male and 1 female are teaching instrumental music at the elementary or junior high level; 1 graduate is teaching at the junior high level an other-than-music course; 1 graduate is teaching elementary, junior high and senior high humanities, instrumental and general music; 2 graduates are teaching at university level instrumental and other music; 3 male graduates have not taught since graduating from Drake. The second position column indicates the following: 3 male graduates are teaching senior high instrumental music; 4 male and 3 female graduates are teaching senior high instrumental music in combination with other levels and areas of music; 1 male graduate is teaching junior high instrumental music and 1 female graduate is teaching elementary instrumental music; 1 male graduate is teaching an other-than-music course at the senior high level; 12 graduates are either teaching at the previous position or no longer teaching. The third position column indicates the following: there are no graduates teaching senior high instrumental music; 2 male and 1 female graduates are teaching senior high instrumental music in combination with other levels and areas of music; 1 graduate is teaching elementary, junior high general, instrumental and vocal music; 1 graduate is teaching junior high instrumental music, and 1 graduate is teaching junior high

TABLE XXXI

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN SENIOR HIGH INSTRUMENTAL MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 28)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	3	--	12	--	20	2	23	3
Elementary-Instrumental. . . . .	3	--	--	1	--	--	--	--
Jr. High-Instrumental. . . . .	--	1	1	--	1	--	--	--
Jr. High-General & Vocal . . . . .	--	1	--	--	1	--	--	--
Jr. High-Other Than Music. . . . .	1	--	--	--	--	--	--	--
Elem., Jr. High-Instrumental . . .	1	--	--	--	--	--	1	--
Elem., Jr. High-General, Instrumental & Vocal. . . . .	--	--	--	--	--	1	--	--
Senior High-Instrumental . . . . .	--	--	3	--	--	--	--	--
Senior High-Other Than Music . . .	--	--	1	--	--	--	--	--
Elementary, Sr. High-Inst. . . . .	2	--	--	--	--	--	--	--
Elementary, Sr. High-Inst. & Humanities. . . . .	--	--	--	--	1	--	--	--
Jr. High, Sr. High-Instrumental. .	4	--	1	1	--	--	--	1
Jr. High, Sr. High-General & Instrumental. . . . .	--	--	--	--	--	1	--	--
Jr. High, Sr. High-Vocal & Inst. .	1	--	--	--	--	--	--	--
Jr. High, Sr. High-Instrumental & Other Music . . . . .	--	--	1	--	--	--	--	--
Elementary, Jr. High, Sr. High- Instrumental. . . . .	3	--	3	--	1	--	--	--
Elementary, Jr. High, Sr. High- General & Instrumental. . . . .	2	1	1	--	--	--	--	--
Elementary, Jr. High, Sr. High- General & Vocal . . . . .	--	--	1	--	--	--	--	--
Elementary, Jr. High, Sr. High- Vocal, Instrumental & General .	1	1	--	1	--	--	--	--

TABLE XXXI (continued)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
Elementary, Jr. High, Sr. High-								
Humanities, Inst. & General . .	1	--	--	--	--	--	--	--
Higher Education-Instrumental. . .	1	--	--	--	--	--	--	--
Higher Education-Other Music . . .	1	--	--	--	--	--	--	--
Higher Education, Jr. High, Sr. High-Instrumental . . . . .	--	--	--	1	--	--	--	--
Total	24	4	24	4	24	4	24	4

\*These totals are graduates who did not indicate a second, third, or fourth position. They are either teaching in a previous position or no longer teaching.

general and vocal music; 20 male and 2 female graduates are either teaching in a previous position or no longer teaching. The fourth position column indicates 1 graduate is teaching elementary, junior high instrumental music, 1 graduate is teaching junior high and senior high general and instrumental music, and 23 male and 3 female graduates are either teaching at a previous position or no longer teaching.

Table XXXII, page 76, shows the teaching position for 21 B.M.E. graduates who did their student teaching in senior high vocal music. The first position column indicates the following: 1 male and 1 female are teaching senior high vocal music; 5 male and 2 female graduates are teaching senior high vocal music in combination with other levels and areas of music; 1 female graduate is teaching elementary and junior high general and vocal music; 1 male graduate is teaching elementary and junior high general, instrumental and vocal music; 4 female graduates are teaching junior high general and vocal music; 1 female graduate is teaching elementary general music; 1 female graduate is teaching elementary general and instrumental music; 1 male graduate is teaching junior high instrumental music; 1 female graduate did not teach after graduating from Drake. The second position column indicates the following: 1 female graduate is teaching senior high vocal music; 2 male and 1 female graduates are teaching senior high vocal music in combination with other levels and areas of music; 2 male and 1 female graduates are

teaching junior high general or vocal music; 1 male and 1 female graduates are teaching elementary general music; 1 female graduate is teaching elementary general and other than music course; 1 female graduate is teaching junior high general music and other than music course; 1 female graduate is teaching elementary and junior high other music; 2 female graduates are teaching music at the university level; 2 male and 4 female graduates are either teaching at a previous position or no longer teaching. The third position column indicates the following: there are no graduates teaching senior high vocal music; 2 male graduates are teaching senior high vocal music in combination with other levels and areas of music; 2 male graduates are teaching music at the university level; 5 male and 12 female graduates are either teaching at one of the other positions or no longer teaching. The fourth position column indicates 9 male and 12 female graduates are either teaching at one of the other positions or no longer teaching.

Table XXXIII, page 79, shows the teaching positions for 2 B.M.E. graduates who did their student teaching in senior high vocal and instrumental music. The first position column indicates 1 male graduate taught elementary and senior high general and instrumental music and 1 male graduate taught elementary, junior high and senior high vocal, instrumental and general music. The second position column indicates 1 graduate taught elementary general and instrumental music and



TABLE XXXII

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN SENIOR HIGH VOCAL MUSIC  
 COMPARED WITH ACTUAL TEACHING POSITION  
 (Total 21)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	1	2	4	5	12	9	12
Elementary-General . . . . .	--	1	1	1	--	--	--	--
Elementary-General & Instrumental .	--	1	--	--	--	--	--	--
Elementary-General & Other Than Music . . . . .	--	--	--	1	--	--	--	--
Jr. High-Instrumental . . . . .	1	--	--	--	--	--	--	--
Jr. High-Vocal . . . . .	--	--	1	--	--	--	--	--
Jr. High-General & Vocal . . . . .	--	4	1	1	--	--	--	--
Jr. High-General & Other Than Music . . . . .	--	--	--	1	--	--	--	--
Elem., Jr. High-General & Vocal . .	--	1	--	--	--	--	--	--
Elem., Jr. High-General, Instrumental & Vocal . . . . .	1	--	--	--	--	--	--	--
Elem., Jr. High-Other Music . . . .	--	--	--	1	--	--	--	--
Senior High-Vocal . . . . .	1	1	--	1	--	--	--	--
Senior High-Humanities & Vocal . .	--	--	--	--	1	--	--	--
Senior High-Other Music . . . . .	1	--	--	--	--	--	--	--
Elementary, Sr. High-General & Vocal . . . . .	1	1	--	--	--	--	--	--
Jr. High, Sr. High-General & Vocal . . . . .	--	--	--	1	1	--	--	--
Jr. High, Sr. High-General, Vocal & Instrumental . . . . .	--	1	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- General & Instrumental . . . . .	--	1	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- General & Vocal . . . . .	3	--	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- General, Vocal & Instrumental . .	1	--	1	--	--	--	--	--

TABLE XXXII (continued)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
Elementary, Jr. High, Sr. High-								
Vocal, Inst. & Other Music. . . . .	--	--	1	--	--	--	--	--
Higher Education-Vocal . . . . .	--	--	--	--	1	--	--	--
Higher Education-Other Music . . . . .	--	--	1	--	1	--	--	--
Higher Education, Jr. High, Elem.-								
Vocal, Inst. & General. . . . .	--	--	1	--	--	--	--	--
Other-Other Music. . . . .	--	--	--	1	--	--	--	--
Total	9	12	9	12	9	12	9	12

\*These totals are graduates who did not indicate a second, third, or fourth position. They are either teaching at one of the previous positions or no longer teaching.

1 graduate is either teaching at the previous position or no longer teaching. The third position column indicates 1 graduate taught at a level other than elementary, junior high and senior high and in an area other than music, and the other graduate is either teaching at a previous position or no longer teaching. The fourth position column indicates 1 graduate is working outside the area of music and 1 is either at a previous position or no longer teaching.

Table XXXIV, page 79, shows the teaching position for 2 B.M.E. graduates who did their student teaching in senior high humanities and vocal music. All positions indicate these 2 graduates did not teach after graduating from Drake.

Table XXXV, page 80, shows the teaching position for 1 B.M.E. graduate who did her student teaching in elementary and senior high humanities, general and vocal music. The first and second position columns indicate this graduate is teaching at the elementary level and outside the area of music. The third and fourth position columns indicate this graduate is either teaching at the previous position or no longer teaching.

Table XXXVI, page 80, shows the teaching positions for 3 B.M.E. graduates who did their student teaching in junior high and senior high instrumental music. The first position column indicates the following: 1 graduate is teaching elementary, junior high and senior high instrumental; 1 graduate is teaching junior high and senior high vocal and instrumental

TABLE XXXIII

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN SENIOR HIGH VOCAL AND INSTRUMENTAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 2)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	1	--	1	--	1	--
Elementary-General & Instrumental	--	--	1	--	--	--	--	--
Elem., Sr. High-General & Inst..	1	--	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- Vocal, Instrumental & General .	1	--	--	--	--	--	--	--
Other-Other Than Music . . . . .	--	--	--	--	1	--	1	--
Total	2	--	2	--	2	--	2	--

\*This total indicates the graduate did not check the second, third or fourth positions. Therefore, the graduate is either teaching at the first position or no longer teaching.

TABLE XXXIV

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN SENIOR HIGH HUMANITIES AND VOCAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 2)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	2	--	2	--	2	--	2
Total	--	2	--	2	--	2	--	2

\*These totals are graduates who did not indicate a first, second, third or fourth position. Therefore, these 2 graduates have not taught since graduation.

TABLE XXXV

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN ELEMENTARY AND SENIOR HIGH HUMANITIES,  
GENERAL AND VOCAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	--	--	1	--	1
Elementary-Other Than Music. . . .	--	1	--	1	--	--	--	--
Total	--	1	--	1	--	1	--	1

\*This total indicates the graduate did not check the third or fourth positions. Therefore, this graduate is either teaching at one of the previous positions or no longer teaching.

TABLE XXXVI

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN JUNIOR HIGH AND SENIOR HIGH  
INSTRUMENTAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 3)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	1	--	2	--	3	--	3	--
Jr. High, Sr. High-Vocal & Instrumental. . . . .	1	--	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- Instrumental. . . . .	1	--	--	--	--	--	--	--
Elementary, Jr. High, Sr. High- Vocal, General & Instrumental .	--	--	1	--	--	--	--	--
Total	3	--	3	--	3	--	3	--

\*These totals are graduates who did not indicate first, second, third or fourth positions. They are either teaching at one of the previous positions or no longer teaching. ∞

music; 1 graduate has not taught since graduation from Drake. The second position column indicates 1 graduate is teaching elementary, junior high and senior high vocal, instrumental and general music, and 2 graduates are either teaching at a previous position or no longer teaching. The third and fourth position columns indicate the 3 graduates are either teaching at a previous position or no longer teaching.

Table XXXVII, page 82, shows the teaching positions for 3 B.M.E. graduates who did their student teaching in junior high and senior high general and vocal music. The first position column indicates the following: 1 graduate is teaching junior high and senior high general and vocal music; 1 graduate is teaching senior high vocal and other music; 1 graduate is teaching music at the university level. The second position column indicates the following: 1 graduate is teaching elementary, junior high and senior high vocal, instrumental and general music; 1 graduate is either teaching at the previous position or no longer teaching; 1 graduate is teaching music at the university level. The third position column indicates 1 graduate is teaching music at the university level and 2 graduates are either teaching at a previous position or no longer teaching. The fourth position column indicates the 3 graduates are either teaching at a previous position or no longer teaching.

Table XXXVIII, page 82, shows the teaching position for 1 B.M.E. graduate who did her student teaching in higher

TABLE XXXVII

B.M.E. GRADUATES' STUDENT TEACHING EXPERIENCE IN JUNIOR HIGH AND SENIOR HIGH  
GENERAL AND VOCAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 3)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	1	1	1	2	1
Sr. High-Vocal & Other Music . . .	--	1	--	--	--	--	--	--
Jr. High, Sr. High-General & Vocal . . . . .	1	--	--	--	--	--	--	--
Elem., Jr. High, Sr. High-Vocal, General & Instrumental. . . . .	--	--	1	--	--	--	--	--
Higher Education-Other Music . . .	1	--	1	--	1	--	--	--
Total	2	1	2	1	2	1	2	1

\*These totals are graduates who did not indicate a second, third or fourth position.  
They are either teaching at one of the previous positions or no longer teaching.

TABLE XXXVIII

B.M.E. GRADUATE'S STUDENT TEACHING EXPERIENCE IN HIGHER EDUCATION AND ELEMENTARY VOCAL,  
INSTRUMENTAL AND GENERAL MUSIC COMPARED WITH ACTUAL TEACHING POSITION  
(Total 1)

Level and Area of Actual Teaching	First Position		Second Position		Third Position		Fourth Position	
	Male	Female	Male	Female	Male	Female	Male	Female
*Not teaching at this position . .	--	--	--	1	--	1	--	1
Elementary, Jr. High, Sr. High- General & Vocal . . . . .	--	1	--	--	--	--	--	--
Total	--	1	--	1	--	1	--	1

\*This total indicates the graduate did not check the second, third or fourth positions.  
Therefore, this graduate is either teaching at one of the previous positions or no  
longer teaching.

education and elementary vocal, instrumental and general music. The first position column indicates this graduate is teaching elementary, junior high and senior high general and vocal music. The second, third and fourth position columns indicate this graduate is either teaching at a previous position or no longer teaching.

To summarize the information contained in the previous tables on student teaching and teaching positions, Table XXXIX, page 87, has been constructed. To facilitate analysis by sex, the table is divided into two parts and each of the four teaching position columns are shown. The use of the words "area" and "level" have the same meaning as used in previous tables.

The first part of Table XXXIX is concerned with the 62 B.M.E. male graduates who did their student teaching at Drake.

The first position column indicates the following: 9 (14.5 per cent) are not teaching music; 3 (4.8 per cent) are teaching in the same area and level as their student teaching; a total of 35 (46.5 per cent) are teaching in the same area and level as student teaching plus other area(s) and level(s); 8 (12.9 per cent) are teaching in the same area of student teaching but at different level(s) plus other area(s); 2 (3.2 per cent) are teaching at the same level but at other area(s) plus other level(s); 4 (6.5 per cent) are teaching at different area(s) and level(s) than student



teaching; 1 (1.6 per cent) is teaching at a different level than student teaching and in an area other-than-music. The second position column indicates the following: 31 (50 per cent) are either teaching at the previous position or no longer teaching; 5 (8.1 per cent) of those in their second position are teaching in the same area and level as their student teaching; 14 (22.6 per cent) are teaching in same area and level of student teaching plus other area(s) and level(s); 9 (14.5 per cent) are teaching in same area of student teaching but at other level(s) plus other area(s); 1 (1.6 per cent) is teaching at same level as student teaching but in area other-than-music; 2 (3.2 per cent) are teaching in different area(s) and level(s) than student teaching. The third position column indicates the following: 51 (82.4 per cent) are either teaching at a previous position or no longer teaching; 2 (3.2 per cent) of those in their third position are teaching in the same area and level as their student teaching; 3 (4.8 per cent) are teaching in same area and level of student teaching plus other area(s) and level(s); 2 (3.2 per cent) are teaching in same area of student teaching but at other level(s); 3 (4.8 per cent) are teaching in different area(s) and level(s) than student teaching; 1 (1.6 per cent) is teaching in an area other-than-music and at a level above secondary level. The fourth position column indicates the following: 60 (96.8 per cent) are either teaching at a previous position or no longer teaching;

1 (1.6 per cent) is teaching in same area of student teaching but at other level; 1 (1.6 per cent) is teaching in an area other-than-music and at a level above secondary level.

The second part of Table XXXIX, page 88, is concerned with the 119 B.M.E. female graduates who did their student teaching at Drake.

The first position column indicates the following: 8 (6.7 per cent) are not teaching; 40 (33.6 per cent) are teaching in same area and level as their student teaching; 34 (28.5 per cent) are teaching in same area and level of student teaching plus other area(s) and level(s); 1 (.8 per cent) is teaching in same area and level as student teaching plus other-than-music area; 24 (20.3 per cent) are teaching in same area of student teaching but at different level(s) plus other area(s); 3 (2.5 per cent) are teaching at same level of student teaching but at other area(s) plus other levels; 5 (4.3 per cent) are teaching at different area(s) and level(s) than student teaching; 1 (.8 per cent) is teaching at same level of student teaching but other-than-music area; 1 (.8 per cent) is teaching at different levels than student teaching and other-than-music area; 2 (1.7 per cent) are teaching in an area other-than-music and at a level above secondary level. The second position column indicates the following: 66 (55.5 per cent) are either teaching at a previous position or no longer teaching; 13 (10.9 per cent) are teaching in the same area and level as their student

teaching; 11 (9.3 per cent) are teaching in same area and level as student teaching plus other area(s) and level(s); 1 (.8 per cent) is teaching in same area and level of student teaching plus other-than-music area; 16 (13.5 per cent) are teaching at same area as student teaching but at different level(s) plus other area(s); 3 (2.5 per cent) are teaching at same level of student teaching but at other area(s) plus other level(s); 7 (5.9 per cent) are teaching at different area(s) and level(s) than student teaching; 1 (.8 per cent) is teaching at different level than student teaching but area is unknown; 1 (.8 per cent) is teaching in an area other-than-music and at a level above the secondary level. The third position column indicates the following: 102 (85.7 per cent) are either teaching at a previous position or no longer teaching; 5 (4.2 per cent) are teaching in same area and level as their student teaching; 3 (2.5 per cent) are teaching in same area and level as student teaching plus other area(s) and level(s); 1 (.8 per cent) is teaching at same area and level as student teaching plus other-than-music area; 6 (5 per cent) are teaching in same area of student teaching but at different level(s) plus other area(s); 2 (1.7 per cent) are teaching at different area(s) and level(s) than student teaching. The fourth position column indicates the following: 113 (95 per cent) are either teaching at a previous position or no longer teaching; 3 (2.5 per cent) are teaching in same area and level as their student teaching; 2 (1.6 per cent) are teaching in same area and level as student teaching plus

TABLE XXXIX

SUMMARY OF STUDENT TEACHING EXPERIENCES COMPARED WITH ACTUAL TEACHING POSITIONS  
A. Male Student Teaching Graduates - 62

Student Teaching (S.T.) Compared With Teaching Positions	First Position		Second Position		Third Position		Fourth Position	
*Not teaching at this position . . . . .	9	14.5%	31	50.0%	51	82.4%	60	96.8%
Position same as S.T. . . . .	3	4.8	5	8.1	2	3.2	--	--
Same as S.T. plus other level(s) . . . . .	20	32.3	7	11.3	1	1.6	--	--
Same as S.T. plus other area(s) and level(s) . . . . .	10	16.1	7	11.3	1	1.6	--	--
Same as S.T. plus other area(s) . . . . .	5	8.1	--	--	1	1.6	--	--
Different area(s) and level(s) than S.T. . . . .	4	6.5	2	3.2	3	4.8	--	--
Same area as S.T. but other level(s) . . . . .	6	9.7	6	9.7	2	3.2	1	1.6
Same area as S.T. plus other area(s) and level(s) . . . . .	2	3.2	3	4.8	--	--	--	--
Same level as S.T. but other area(s) . . . . .	1	1.6	--	--	--	--	--	--
Same level as S.T. plus other level(s) and area(s) . . . . .	1	1.6	--	--	--	--	--	--
Same level as S.T. but other than music . . . . .	--	--	1	1.6	--	--	--	--
Different level(s) than S.T. and other than music . . . . .	1	1.6	--	--	--	--	--	--
Teaching other than music subject at other than elementary and secondary level . . . . .	--	--	--	--	1	1.6	1	1.6
Total	62	100.0%	62	100.0%	62	100.0%	62	100.0%

\*These totals are graduates who did not indicate a second, third or fourth position. They are either teaching at one of the previous positions or no longer teaching.

TABLE XXXIX (continued)

SUMMARY OF STUDENT TEACHING EXPERIENCES COMPARED WITH ACTUAL TEACHING POSITIONS  
B. Female Student Teaching Graduates - 119

Student Teaching (S.T.) Compared With Teaching Positions	First Position		Second Position		Third Position		Fourth Position	
*Not teaching at this position . . . . .	8	6.7%	66	55.5%	102	85.7%	113	95.0%
Position same as S.T. . . . .	40	33.6	13	10.9	5	4.2	3	2.5
Same as S.T. plus other level(s) . . . . .	8	6.7	5	4.2	--	--	1	.8
Same as S.T. plus other area(s) and level(s) . . . . .	19	15.9	4	3.4	2	1.7	1	.8
Same as S.T. plus other area(s) . . . . .	7	5.9	2	1.7	1	.8	--	--
Same as S.T. plus other than music . . . . .	1	.8	1	.8	1	.8	--	--
Different area(s) and level(s) than S.T. . . . .	5	4.3	7	5.9	2	1.7	1	.8
Same area as S.T. but other level(s) . . . . .	18	15.2	9	7.6	2	1.7	--	--
Same area as S.T. plus other area(s) and level(s) . . . . .	6	5.1	7	5.9	3	2.5	--	--
Same level as S.T. but other area(s) . . . . .	2	1.7	2	1.7	1	.8	--	--
Same level as S.T. plus other level(s) and area(s) . . . . .	1	.8	1	.8	--	--	--	--
Same level as S.T. but other than music . . . . .	1	.8	--	--	--	--	--	--
Different level(s) than S.T. and other than music . . . . .	1	.8	--	--	--	--	--	--
Different level(s) than S.T. - Area unknown . . . . .	--	--	1	.8	--	--	--	--
Teaching other than music subject at other than elementary and secondary level . . . . .	2	1.7	1	.8	--	--	--	--
Total	119	100.0%	119	100.0%	119	100.0%	119	100.0%

\*These totals are graduates who did not indicate a second, third or fourth position. They are either teaching at one of the previous positions or no longer teaching.

other area(s) and level(s); 1 (.8 per cent) is teaching at different area and level than student teaching.

This study indicates the female graduates are better prepared, through their student teaching experiences, to teach music. This is due to the diversified student teaching experiences of these graduates. A greater percentage of the female graduates actually taught in the same area and level of their student teaching. A greater percentage of the male graduates had to teach, in addition to the same area and level of their student teaching, in other areas and levels. This would indicate the student teaching experiences of the male graduates are too specialized. They should have more student teaching experiences at all levels and be prepared for the possibility of teaching in another area of music. Although the female graduates are better prepared through their student teaching experiences, they also should have more student teaching experience at all levels.

The next four tables show the distribution of B.M.E. graduates by sex, area and level taught, and the number of years taught at each position.

Table XL, pages 90 and 91, shows the distribution of B.M.E. graduates by number of years taught at first position. The largest number of female graduates, 56 (47 per cent), stayed at their first position only one year. The largest number of male graduates, 21 (33.9 per cent), stayed at their first position two years. However, the reverse is

TABLE XL

DISTRIBUTION OF B.M.E. GRADUATES BY NUMBER OF YEARS TAUGHT AT FIRST POSITION,  
SEX, AREA AND LEVEL  
(Based on 104 B.M.E. Graduates)

Area and Level Taught At First Position	Years and Sex (M - Male F - Female)															
	0 yrs.		1 yr.		2 yrs.		3 yrs.		4 yrs.		5 yrs.		6 yrs.		Over 6	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F
Did not indicate years. . . . .	1	2	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Not teaching. . . . .	9	8	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Elem.-General . . . . .	--	--	--	23	--	12	--	5	--	3	--	2	--	--	--	--
Elem.-Instrumental. . . . .	--	--	2	1	--	--	2	--	--	--	--	--	--	--	--	--
Elem.-General & Instrumental. . . . .	--	--	--	4	--	1	--	--	--	--	--	--	--	--	--	--
Elem.-Vocal . . . . .	--	--	--	--	--	--	--	--	--	--	--	--	--	1	--	--
Elem.-Other Than Music. . . . .	--	--	--	2	--	--	--	--	--	--	--	--	--	--	--	--
Elem.-General & Other Than Music. . . . .	--	--	--	1	--	1	--	--	--	--	--	--	--	--	--	--
Jr. High-General. . . . .	--	--	--	--	--	--	--	1	--	--	--	--	--	--	--	--
Jr. High-Instrumental . . . . .	--	--	1	--	--	1	--	--	--	--	--	--	--	--	--	--
Jr. High-General & Vocal. . . . .	--	--	--	4	1	4	--	1	--	--	--	--	--	--	--	--
Jr. High-Vocal, Instrumental & General. . . . .	--	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--
Jr. High-Other Than Music . . . . .	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--
Jr. High-Vocal, Instrumental, General & Other Than Music . . . . .	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	1
Elem., Jr. High-Instrumental. . . . .	--	--	1	--	--	--	--	--	2	1	--	--	--	--	1	--
Elem., Jr. High-General & Vocal. . . . .	--	--	--	2	--	1	--	1	--	--	--	--	--	--	--	--
Elem., Jr. High-General, Vocal & Instrumental . . . . .	--	--	1	1	--	--	--	--	--	--	--	--	--	--	--	--
Sr. High-Vocal. . . . .	--	--	--	2	1	--	--	1	--	--	--	--	--	--	--	--
Sr. High-Other Music. . . . .	--	--	--	--	--	--	--	--	1	--	--	--	--	--	--	--
Sr. High-Vocal & Other Music. . . . .	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--
Elem., Sr. High-Instrumental. . . . .	--	--	2	--	--	--	--	--	--	--	--	--	--	--	--	--
Elem., Sr. High-General & Instrumental . . . . .	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--
Elem., Sr. High-General & Vocal. . . . .	--	--	--	1	1	--	--	--	--	--	--	--	--	--	--	--

TABLE XL (continued)

Area and Level Taught At First Position	Years and Sex (M - Male F - Female)													
	0 yrs.		1 yr.		2 yrs.		3 yrs.		4 yrs.		5 yrs.		6 yrs.	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F
Jr. High, Sr. High-Inst. . . . .	--	--	1	--	2	--	--	--	1	--	--	--	1	--
Jr. High, Sr. High-General & Instrumental . . . . .	--	--	1	--	--	--	--	--	--	--	--	--	--	--
Jr. High, Sr. High-General & Vocal. . . . .	--	--	2	1	--	--	--	--	--	--	--	--	--	--
Jr. High, Sr. High-Vocal & Instrumental . . . . .	--	--	1	--	--	--	--	--	1	--	--	--	--	--
Jr. High, Sr. High-Vocal, General & Instrumental . . . . .	--	--	1	1	--	--	--	--	--	--	--	--	--	--
Elem., Jr. High, Sr. High- Instrumental . . . . .	--	--	--	2	4	--	1	--	1	1	--	--	1	--
Elem., Jr. High, Sr. High- Instrumental & General . . . . .	--	--	--	1	1	1	--	1	--	--	--	--	--	--
Elem., Jr. High, Sr. High- General & Vocal. . . . .	--	--	1	5	5	4	--	5	--	1	--	--	--	--
Elem., Jr. High, Sr. High- Gen., Vocal & Inst. . . . .	--	--	--	3	4	--	--	--	--	--	--	--	--	--
Elem., Jr. High, Sr. High- Gen., Inst. & Humanities . . . . .	--	--	--	--	--	--	1	--	--	--	--	--	--	--
Higher Ed.-Instrumental . . . . .	--	--	--	--	--	--	1	--	--	--	--	--	--	--
Higher Ed.-Other Music. . . . .	--	--	1	1	2	--	--	--	--	--	--	--	--	--
Higher Ed., Jr. High- General & Vocal. . . . .	--	--	--	--	--	--	--	1	--	--	--	--	--	--
Other-Other Than Music. . . . .	--	--	--	--	--	--	--	--	--	1	--	--	--	--
Total	10	10	17	56	21	26	5	16	6	7	--	2	2	1



true for the next largest numbers. There are 26 (21.8 per cent) female graduates who stayed two years at their first position and 17 (27.4 per cent) male graduates who stayed one year at their first position. The numbers for those who stayed three years is 5 (8.1 per cent) male graduates compared with 16 (13.4 per cent) female graduates. The total number for those who stayed one to three years at the first position is 43 (69.4 per cent) male graduates compared with 98 (82.2 per cent) female graduates. The total number for those who stayed one to four years at the first position is 49 (79.1 per cent) male graduates compared with 105 (88.1 per cent) female graduates.

Table XLI, pages 93 and 94, shows the distribution of B.M.E. graduates by number of years taught at second position. The largest number for both male and female graduates is found in the one-year column. There are 11 (17.7 per cent) male graduates and 29 (24.4 per cent) female graduates who stayed only one year at their second position. There are 7 (11.3 per cent) male graduates and 12 (10.1 per cent) female graduates who stayed two years at their second position. There are 6 (9.7 per cent) male graduates and 6 (5.1 per cent) female graduates who stayed three years at their second position. The total number for those who stayed one to three years at the second position is 24 (38.7 per cent) male graduates compared with 47 (39.6 per cent) female graduates. There are 31 (50 per cent) male graduates and 66 (55.5 per cent) female graduates who are either teaching at the first position or no longer teaching.

TABLE XLI

DISTRIBUTION OF B.M.E. GRADUATES BY NUMBER OF YEARS TAUGHT AT SECOND POSITION,  
SEX, AREA AND LEVEL  
(Based on 184 B.M.E. Graduates)

Area and Level Taught At Second Position	Years and Sex (M - Male F - Female)									
	0 yrs.		1 yrs.		2 yrs.		3 yrs.		4 yrs.	
	M	F	M	F	M	F	M	F	M	F
Did not indicate years. . . . .	1	3	--	--	--	--	--	--	--	--
*Not teaching . . . . .	31	66	--	--	--	--	--	--	--	--
Elem.-General . . . . .	--	--	1	9	1	5	--	2	--	--
Elem.-Instrumental. . . . .	--	--	--	1	--	--	--	--	--	--
Elem.-General & Instrumental. . . . .	--	--	1	2	--	--	--	--	--	--
Elem.-Other Than Music. . . . .	--	--	--	2	--	1	--	--	--	--
Elem.-General & Other Than Music. . . . .	--	--	--	--	--	2	--	1	--	--
Jr. High-General. . . . .	--	--	--	1	--	--	--	--	--	--
Jr. High-Instrumental . . . . .	--	--	--	--	1	--	1	--	--	--
Jr. High-Vocal. . . . .	--	--	--	--	1	--	--	--	--	--
Jr. High-General & Vocal. . . . .	--	--	--	2	1	--	--	1	--	--
Jr. High-General & Other Than Music . . . . .	--	--	--	1	--	--	--	--	--	--
Elem., Jr. High-General . . . . .	--	--	--	1	--	--	1	--	--	--
Elem., Jr. High-Instrumental. . . . .	--	--	1	--	--	--	--	--	--	--
Elem., Jr. High-General & Vocal. . . . .	--	--	--	1	--	--	--	--	--	--
Elem., Jr. High-General, Vocal & Instrumental . . . . .	--	--	--	1	--	--	--	--	--	--
Elem., Jr. High-Other Music . . . . .	--	--	--	--	--	--	1	--	--	--
Sr. High-Instrumental . . . . .	--	--	1	--	--	--	1	--	1	--
Sr. High-Vocal. . . . .	--	--	--	2	--	1	--	--	--	--
Sr. High-Instrumental & Other Than Music . . . . .	--	--	1	--	--	--	--	--	--	--
Jr. High, Sr. High-Inst. . . . .	--	--	1	1	--	--	--	--	--	--
Jr. High, Sr. High-General & Vocal. . . . .	--	--	1	1	--	1	--	--	--	--
Jr. High, Sr. High-Inst. & Other Music. . . . .	--	--	--	--	--	--	--	--	--	1

TABLE XLI (continued)

Area and Level Taught At Second Position	Years and Sex (M - Male F - Female)									
	0 yrs.		1 yr.		2 yrs.		3 yrs.		4 yrs.	
	M	F	M	F	M	F	M	F	M	F
Elem., Jr. High, Sr. High- Instrumental . . . . .	--	--	1	--	1	1	1	--	--	--
Elem., Jr. High, Sr. High- General & Instrumental . .	--	--	--	--	--	--	1	--	1	--
Elem., Jr. High, Sr. High- General-Vocal. . . . .	--	--	--	--	1	--	--	--	--	--
Elem., Jr. High, Sr. High- Vocal, Gen. & Instrumental	--	--	1	1	--	--	1	1	--	--
Elem., Jr. High, Sr. High- Humanities, Vocal & Gen. .	--	--	--	1	--	--	--	--	--	--
Elem., Jr. High, Sr. High- Vocal, Inst. & Other Music	--	--	--	--	1	--	--	--	--	--
Higher Ed.-Other Music. . . .	--	--	2	--	--	--	--	--	--	--
Higher Ed., Jr. High, Elem. .	--	--	--	--	--	--	--	--	1	--
Higher Ed., Jr. High, Sr. High-Instrumental. . . . .	--	--	--	1	--	--	--	--	--	--
Special Ed.-Other Music . . .	--	--	--	--	--	1	--	--	--	--
Other-Other Music . . . . .	--	--	--	1	--	--	--	--	--	--
Total	32	69	11	29	7	12	6	6	2	1

\*These totals are those who did not indicate a second position. These graduates are either teaching at the first position or no longer teaching.

Table XLIII, page 96, shows the distribution of B.M.E. graduates by number of years taught at third position. There are 51 (82.2 per cent) male graduates and 103 (85.7 per cent) female graduates who are either teaching at the first or second position or no longer teaching. There are 6 (9.7 per cent) male graduates and 7 (5.9 per cent) female graduates who stayed one year at their third position. There are 3 (4.8 per cent) male graduates and 7 (5.9 per cent) female graduates who stayed two years at their third position.

Table XLIII, page 97, shows the distribution of B.M.E. graduates by number of years taught at fourth position. There are 60 (96.8 per cent) male graduates and 113 (94.9 per cent) female graduates who are either teaching at a previous position or no longer teaching. The remaining few have spent only one or two years at their fourth position.

Music administrative experiences. The titles given to various music administrative positions and the responsibilities involved have not been clearly defined over the years. With so much confusion in the terminology used to describe the music administrator, authors of music textbooks find it necessary to give their definition of each title before using the terms in their books. One of the purposes of this study was to determine if the administrative title checked by the graduates involved similar responsibilities. The other purpose of this study was to determine how many of the graduates held music administrative positions and the titles used to describe the position.

TABLE XLII

DISTRIBUTION OF B.M.E. GRADUATES BY NUMBER OF YEARS TAUGHT AT THIRD POSITION,  
SEX, AREA AND LEVEL  
(Based on 184 B.M.E. Graduates)

Area and Level Taught At Third Position	Years and Sex (M - Male F - Female)															
	0 yrs.		1 yr.		2 yrs.		3 yrs.		4 yrs.		5 yrs.		6 yrs.		Over 6	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F
Did not indicate years. . . . .	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Not teaching . . . . .	51	102	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Elem.-General . . . . .	--	--	--	3	1	4	--	--	--	--	--	--	--	--	--	--
Elem.-General & Vocal . . . . .	--	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--
Elem.-Other Than Music. . . . .	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--
Elem.-General & Other Than Music. . . . .	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--
Jr. High-Instrumental . . . . .	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--
Jr. High-General & Vocal. . . . .	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--
Elem., Jr. High-General, Vocal & Instrumental . . . . .	--	--	--	--	--	--	--	--	--	1	--	--	--	--	--	--
Jr. High-Vocal & Instrumental . . . . .	--	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--
Jr. High-Humanities & Vocal . . . . .	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--
Elem., Sr. High-Humanities & Instrumental . . . . .	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--
Jr. High, Sr. High-General & Instrumental . . . . .	--	--	--	--	--	--	--	--	--	--	--	--	1	--	--	--
Jr. High, Sr. High-General & Vocal. . . . .	--	--	--	--	--	--	--	--	1	--	--	--	--	--	--	--
Jr. High, Sr. High-General & Other Than Music . . . . .	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--
Elem., Jr. High, Sr. High- Instrumental . . . . .	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--
Elem., Jr. High, Sr. High- General & Vocal. . . . .	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--
Higher Education-Vocal. . . . .	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--
Higher Ed.-Other Music. . . . .	--	--	1	--	--	--	1	--	--	--	--	--	--	--	--	--
Spec. Ed.-General & Vocal . . . . .	--	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--
Other-Other Than Music. . . . .	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--
Total	51	103	6	7	3	7	1	--	1	1	--	--	--	1	--	--

\*These totals are those who did not indicate a third position. These graduates are either teaching at the first or second position or no longer teaching.

TABLE XLIII

DISTRIBUTION OF B.M.E. GRADUATES BY NUMBER OF YEARS TAUGHT AT FOURTH POSITION,  
SEX, AREA AND LEVEL

Area and Level Taught At Fourth Position	Years and Sex (M - Male F - Female)									
	0 yrs.		1 yr.		2 yrs.		3 yrs.		4 yrs.	
	M	F	M	F	M	F	M	F	M	F
*Not teaching . . . . .	60	113	--	--	--	--	--	--	--	--
Elementary-General & Other Than Music . . . . .	--	--	--	1	--	1	--	1	--	--
Elementary, Jr. High- Instrumental . . . . .	--	--	1	--	--	--	--	--	--	--
Elementary, Jr. High-General & Instrumental . . . . .	--	--	--	--	1	--	--	--	--	--
Jr. High, Sr. High- Instrumental . . . . .	--	--	--	1	--	--	--	--	--	--
Elementary, Jr. High, Sr. High-General & Vocal . . . .	--	--	--	1	--	--	--	--	--	--
Higher Ed.-Other Music. . . .	--	--	--	1	--	--	--	--	--	--
Total	60	113	1	4	1	1	--	1	--	--

\*These totals are those who did not indicate a fourth position. These graduates are either teaching at the first, second or third position or no longer teaching.

The four most commonly used administrative titles were placed on the questionnaire for the graduates to check. The four titles used were music coordinator, music supervisor, music director and music consultant. If these titles were not adequate, the respondent could check the "other" category and write in his title. Also, space was provided for the respondents to write in their responsibilities. These comments and the titles are found in Appendix C, page 167.

Table XLIV shows the music administrative titles given by the graduates and the number who held each particular position. Of the 184 B.M.E. graduates, 132 (71.7 per cent) did not check one of the administrative titles. This indicates 52 (28.3 per cent) have served as music administrators.

TABLE XLIV

MUSIC ADMINISTRATIVE TITLES OF B.M.E. GRADUATES  
(Based on 184 B.M.E. Graduates)

Administrative Title	Response	
Did not hold administrative position . . . . .	132	71.7%
Music Director . . . . .	16	8.8
Music Supervisor . . . . .	10	5.4
Music Consultant . . . . .	6	3.3
Music Coordinator. . . . .	5	2.7
Other, Music Consultant, Director, Supervisor and Coordinator. . . . .	4	2.2
Other. . . . .	3	1.6
Music Consultant and Supervisor. . . . .	2	1.1
Music Director and Supervisor. . . . .	2	1.1
Music Director and Coordinator . . . . .	2	1.1
Music Consultant, Director and Coordinator . . . .	1	.5
Music Consultant and Director. . . . .	1	.5
Total	184	100.0%

The title of music director was checked by 16 (8.8 per cent) of all B.M.E. graduates. Snyder, in his book on music administration and supervision, describes the music director as "the administrator responsible for the entire music program."<sup>1</sup> Bessom describes the music director as the individual who "bears the full responsibility for the music program and all other music supervisors are responsible to him."<sup>2</sup> The descriptions given by 16 graduates are given in Appendix C, page 167. The respondees used the word "director" in a more functional manner. For example, the title is used to designate the responsibilities of conductors of vocal and instrumental groups, teachers of vocal and general music classes, teachers of instrumental lessons and ensembles, leaders of community music groups and director of music festivals. Other graduates used the title to indicate authority over all the vocal and general music program or instrumental program. For some graduates the authority was limited to certain grades, schools or specific activities in the school system.

The title of music supervisor was indicated by 10 (5.4 per cent) of all B.M.E. graduates. The title music supervisor

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<sup>1</sup>Keith D. Snyder, School Music Administration and Supervision (second edition; Boston: Allyn and Bacon, Inc., 1965), pp. 6-7.

<sup>2</sup>Malcolm E. Bessom, Supervising the Successful School Music Program (West Nyack, New York: Parker Publishing Company, Inc., 1969), p. 6.



is used by Snyder to designate "a person who is primarily responsible for the quality of instruction provided in music."<sup>1</sup> Snyder further states the music supervisor's "chief areas of concern are curriculum development, instructional improvement, general planning and evaluation."<sup>2</sup> Bessom refers to the music supervisor as "one who deals primarily with teachers . . . is in charge of the curriculum and has the responsibility of seeing that it is carried out."<sup>3</sup> Both authors state the music supervisor is responsible to the principal and/or the director of music. Most of the descriptions of music supervisor responsibilities given by the graduates are similar to those of the authors. The responsibilities of the graduates included supervision of classroom teachers as well as teaching. A few graduates provided lesson plans for the classroom teacher to follow and gave demonstration lessons. One graduate supervised only the string and orchestra program. Another was responsible for planning in-service training, consulting with teachers, coordinating departmental meetings and other administrative duties.

The title of music consultant was checked by 6 (3.3 per cent) of the B.M.E. graduates. According to Snyder, the music consultant "is primarily a resource person who assists

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<sup>1</sup>Snyder, loc. cit.

<sup>2</sup>Snyder, loc. cit.

<sup>3</sup>Bessom, loc. cit.

the general classroom teacher in providing more adequate musical experiences for the children involved."<sup>1</sup> A similar definition is used by Bessom. "The consultant is an 'on call' supervisor . . . primarily a resource person who enters the classroom only at the invitation of the teacher or principal."<sup>2</sup> The responsibilities given by the graduates include: helping new music teachers, assisting new classroom teachers, planning curriculum and in-service meetings; helping elementary teachers and music teachers teach their music classes; demonstrating music lessons for teachers; visiting classrooms periodically to teach music and provide monthly teaching outlines for the classroom teaching so that the music may be continued by the teacher; and others are serving as consultant to several schools.

The title of music coordinator was indicated by 5 (2.7 per cent) of the B.M.E. graduates. The music coordinator, according to Snyder, has the following responsibilities:

His duties are similar to those of the supervisor but, as the title implies, is responsible for the coordination of all the music work in the school and community, as well as assisting in the coordination of music with the other curricular areas of the school.<sup>3</sup>

A slightly different description is given by Bessom.

Although the duties of the coordinator generally fall within the scope of the director's position, a separate person may be employed. He maintains balance as far as

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<sup>1</sup>Snyder, loc. cit.

<sup>2</sup>Bessom, loc. cit.

<sup>3</sup>Snyder, loc. cit.

the totality of the school system is concerned, sees that the music program is essentially the same throughout the schools and coordinates music with other areas of the curriculum.<sup>1</sup>

The responsibilities of the graduates given in Appendix C, page 167, include the following: planning the curriculum for music in K-12 grades; organizing the music curriculum under Title I project in three target area schools; coordinating the vocal and instrumental programs; and coordinating the Mary Helen Richard's course of study in the school system.

The remaining graduates checked two or more of these titles plus other administrative titles. Those that included other titles were either chairman or head of a department. The descriptions given by these graduates, as well as the descriptions mentioned previously, are indicative of the confusion between titles and responsibilities. For further perusal of these descriptions, Appendix C, page 167, lists the various title combinations and responsibilities.

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<sup>1</sup>Bessom, loc. cit.

### III. EVALUATION OF TRAINING RECEIVED AT DRAKE BY B.M.E. GRADUATES

The third section of the questionnaire was constructed to obtain data on the adequacy of the training received at Drake University by B.M.E. graduates. To obtain the graduates' opinions concerning their preparation, a rating scale was used to designate the relevancy of training to applied teaching.

The first part of this section was concerned with the helpfulness of a background in both instrumental and vocal music. The second part asked for the graduates' opinions as to the degree of emphasis that should have been put on various subject areas. The graduates were asked in the third part to check the degree of importance the general music methods courses were to voice, keyboard and instrumental majors.

Table XLV, page 104, shows the degree of helpfulness a background in both instrumental and vocal music is to the teaching graduate. The table is divided to give the opinions of the 184 graduates in their respective major field (vocal, instrumental and keyboard). Almost two-thirds, 116 (63.3 per cent) of the graduates indicated a background in both instrumental and vocal as very helpful. Graduates of all three major fields registered the highest response in the "very helpful" column. The responses for "very helpful" are 34 (18.5 per cent) for vocal majors, 38 (20.9 per cent) for instrumental majors, and 43 (23.4 per cent) for keyboard majors.

TABLE XLV

HOW HELPFUL IS A BACKGROUND IN BOTH INSTRUMENTAL AND VOCAL MUSIC  
(Based on 184 B.M.E. Graduates)

Degree of Helpfulness	Major Field of Study						Did not Indicate		Total	
	Vocal		Instrumental		Keyboard					
Did not indicate. . . . .	2	1.1%	3	1.6%	2	1.1%	--	--	7	3.8%
Very Helpful. . . . .	34	18.5	38	20.9	43	23.4	1	.5%	116	63.3
Slightly Helpful. . . . .	14	7.6	23	12.5	13	7.1	--	--	50	27.2
Not Helpful . . . . .	6	3.3	--	--	5	2.7	--	--	11	6.0
Total	56	30.5%	64	34.0%	63	34.3%	1	.5%	184	100.0%

There are only a few graduates who considered a background in both areas as not helpful. The responses for not helpful are 6 (3.3 per cent) for vocal majors, no response for instrumental, and 5 (2.7 per cent) for keyboard majors. A larger percentage of the instrumental majors considered a background in both areas as very or slightly helpful.

The second part of this section was concerned with the graduates' opinions as to the degree of emphasis that should have been put on various subject areas. Two tables have been compiled on the same data to give better insight into the evaluation. Table XLVII, page 116, gives the subject area and whether it needed more emphasis, needed no change or needed less emphasis. Table XLVI, page 115, gives the same information as Table XLVII, but in more detail. The major field areas (voice, instrumental and keyboard) are given in Table XLVI. Also, comments were made in this section of the questionnaire by a few of the graduates. These statements are located in Appendix D, page 170.

If there was general agreement among vocal, instrumental and keyboard majors, Table XLVI will not be referred to in this discussion. The comments which follow are relative to Table XLVII and Appendix D.

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<sup>1</sup>Appendix H, page 180, contains additional comments, which were made by the graduates at the end of the questionnaire, concerning their training at Drake.

According to 144 (78.3 per cent) of the B.M.E. graduates, no change was needed in the harmony training received at Drake. There were 25 (13.6 per cent) who indicated more emphasis was needed. One graduate thought theory should have been taught at a slower pace. Another graduate indicated more modern harmony should have been taught. Theory classes were considered excellent by one graduate. Another graduate thought there should have been a broader approach to harmony than just McHose.

There was a need for more emphasis on ear training according to 46 (25 per cent) of the graduates. There were 123 (66.8 per cent) of the graduates who thought no change was needed in ear training.

Keyboard training referred to those experiences in theory class and not piano proficiency training. There were 49 (26.6 per cent) of the graduates who indicated more emphasis was needed. A larger number of the graduates, 118 (64.1 per cent), thought no change was needed.

Counterpoint was rated the highest by the graduates as the subject needing less emphasis. There were 28 (15.3 per cent) of the graduates who thought there should have been less emphasis on counterpoint. However, 135 (73.4 per cent) indicated no change was needed, and 10 (5.3 per cent) thought more emphasis was needed.

Music form was one area in which the graduates thought more emphasis should have been placed. There were 87 (47.3

per cent) of the graduates who indicated music form needed more emphasis. According to 79 (42.9 per cent) of the graduates, no change was needed in the way music form was taught. One graduate thought music form should have been required of all majors in music education.

No change was needed in the training received in composition according to 120 (65.3 per cent) of the graduates. However, there were 41 (22.3 per cent) who thought more emphasis was needed. One graduate thought there should have been instruction on how to teach composition to children.

There were 118 (64.1 per cent) of the graduates who indicated no change was needed in the instrumentation instruction. Of the 46 (25 per cent) who thought more emphasis should be given instrumentation, over half of these (24) were instrumental majors.

Second to counterpoint, the area of medieval and renaissance music was rated the highest of all subjects needing less emphasis. There were 22 (12 per cent) of the graduates who thought this area needed less emphasis. This figure is small compared with the number who indicated more emphasis was needed. There were 60 (32.5 per cent) who indicated more emphasis, and 88 (47.8 per cent) who indicated no change was needed.

According to 99 (53.8 per cent) of the graduates, no change was needed in the instruction in baroque and early classic music. There were 59 (32 per cent) who thought more emphasis was needed in this area.



No change in the instruction of classic music was indicated by 92 (49.9 per cent) of the graduates. The next highest response, 68 (37 per cent), indicated there was a need for more emphasis.

There were 86 (46.7 per cent) of the graduates who thought no change was needed for training in romantic music. Almost the same percentage, 74 (40.3 per cent) indicated a need for more emphasis in romantic music.

The graduates indicated a definite need for more emphasis on American music. There were 128 (69.6 per cent) who indicated a need for more emphasis in American music. A larger percentage of vocal and keyboard majors stressed this need than did instrumental majors. There were 42 (22.8 per cent) who suggested no change in this area. Instrumental majors showed the highest percentage advocating no change. Only one person indicated a need for less emphasis.

Vocal, instrumental and keyboard graduates were in agreement on the need for more emphasis in contemporary music. There were 127 (68.9 per cent) of the graduates who indicated a need for more emphasis. The need for no change was suggested by 40 (21.8 per cent) of the graduates.

One graduate thought music history should be taught for at least two years. Two graduates thought music history was poorly presented and there was a need for better instruction. According to another graduate, listening should have

been coordinated with humanities. Another suggestion was to have a course in listening and identification of the classics.

Another subject which was rated high as needing more emphasis was choral and instrumental arranging. There were 104 (56.5 per cent) who indicated a need for more emphasis in this area. No change in training was indicated by 67 (36.5 per cent) of the graduates. Two graduates suggested a need for more emphasis on choral arranging and less on instrumental.

The graduates showed some discontentment with their training in conducting. Although 92 (50 per cent) indicated no change was needed in this course, there were 78 (42.5 per cent) who checked more emphasis was needed. Table XLVI, page 115, indicates a variance of opinions among the vocal, instrumental and keyboard majors. Although there were only seven graduates who made written comments in this section, these statements gave constructive suggestions for improvement. Six graduates thought there should have been more emphasis on choral conducting. Another graduate suggested the use of "live" groups instead of recordings.

According to 120 (65.3 per cent) of the graduates, no change was needed in the psychology courses. While 35 (19 per cent) thought there was a need for more emphasis, 18 (9.7 per cent) indicated a need for less emphasis.

There were 84 (45.7 per cent) of the graduates who indicated no change was needed in humanities. However, 76

(41.3 per cent) indicated there was a need for more emphasis. Of these 76 graduates, 30 were vocal majors. There were 6 who thought there was need for less emphasis. One student advocated more humanities be offered.

Second to harmony, the majority of the graduates were satisfied with the emphasis given to applied music. There were 138 (74.9 per cent) who indicated no change was needed in applied music. There were 22 (12 per cent) who thought applied music needed more emphasis. Table XLVI, page 115, shows that 19 of the 22 who indicated more emphasis were either instrumental or keyboard majors. One voice major suggested there be more vocal pedagogy with actual experience in teaching individual lessons. Another indicated applied music needed to be more practical. A woodwind major thought a semester of applied brass would have been beneficial. Another instrumental major thought the training for string students was very inadequate for those who wanted to become orchestra players and suggested there should be a course in orchestra literature.

No change in elementary general music methods was indicated by 93 (50.5 per cent) of the graduates. There were 62 (33.7 per cent) who thought there was a need for more emphasis in this area. Table XLVI, page 115, indicates a larger percentage of vocal and keyboard majors was in favor of more emphasis than instrumental majors. Of the 13 (7.1 per cent) who suggested less emphasis, 8 of these graduates were instrumental majors.

There were 84 (45.7 per cent) of the graduates who thought junior high general and vocal music needed more emphasis. Keyboard majors constituted 35 of these 84 responses. No change in this area was advocated by 72 (39 per cent) of the graduates. The largest percentages for those suggesting no change were by vocal and instrumental majors. Of the 6 who suggested less emphasis, 4 were instrumental majors and 2 were vocal majors. There were 22 (12 per cent) who did not respond to this area.

Half of the graduates, 93 (50.5 per cent), indicated no change be made in the junior high instrumental methods course. Of the 56 (30.5 per cent) who suggested more emphasis, 22 were instrumental majors and 25 were keyboard majors. There were 6 (3.3 per cent) who indicated less emphasis in this area. Of these 6 responses, 5 were vocal majors. There were 29 (15.8 per cent) who did not rate this area.

The need for more emphasis in senior high vocal methods was indicated by 83 (45.1 per cent) of the graduates. Of these 83 responses, 30 were vocal majors and 36 were keyboard majors. Instrumental majors represented the highest percentage of graduates who advocated no change in the senior high vocal methods course. There were 77 (41.8 per cent) who indicated no change, and 3 graduates thought there should have been less emphasis. There were 21 (11.5 per cent) who did not respond to this area.

Over half of the graduates, 102 (55.5 per cent) thought there should be no change in senior high instrumental methods. The largest percentage of those who suggested no change were instrumental majors. There were 46 (25 per cent) who indicated more emphasis was needed. Of the 46 who advocated more emphasis, 16 were instrumental majors and 22 were keyboard majors. There were 30 (16.3 per cent) who did not rate this area. The six graduates who thought this area needed less emphasis were vocal majors.

No change in the brass methods and materials course was indicated by 110 (59.8 per cent) of the graduates. Vocal, instrumental and keyboard majors were in agreement on the no change rating. There were 45 (24.4 per cent) of the graduates who indicated a need for more emphasis. Of these 45 graduates, 23 were instrumental majors. The 5 that indicated a need for less emphasis were all vocal majors. There were 24 (13.1 per cent) who did not rate this course.

There were 113 (61.4 per cent) of the graduates who thought no change should be made in the string methods and materials course. There was general agreement by all majors on this rating. Of the 34 who indicated a need for more emphasis, 16 were instrumental majors and 13 were keyboard majors. Of the 9 who indicated less emphasis, 7 were vocal majors and 2 were instrumental majors. There were 28 (15.3 per cent) who did not rate this subject.

Of the 114 (61.9 per cent) who indicated no change in the woodwind methods and materials course, 45 of these were keyboard majors. There were 41 (22.3 per cent) of the graduates who indicated a need for more emphasis. The largest percentage of those advocating more emphasis were instrumental majors. Of the 6 who thought there should be less emphasis, 5 were vocal majors and one an instrumental major. There were 23 (12.6 per cent) who did not rate this subject.

The written comments on the music methods courses were numerous and varied. Appendix D, page 170, contains a list of these statements. In essence, the graduates indicated the methods courses should have been more practical and provided better content. In other words, the methods courses could be improved by preparing the graduate to teach at all levels and in different types of schools (core area, urban, inner-city, ghetto, etc.), providing more student teaching experiences and more observations, placing more emphasis on materials, literature, and latest methods and providing information on curriculum planning, administrative and other duties the graduate will encounter when he begins teaching.

The last two items in Table XLVII, page 116, are concerned with the degree of emphasis on piano proficiency for vocal and instrumental majors.

There were 72 (39.2 per cent) of the graduates who indicated no change was needed in the level of piano proficiency for vocal majors. The largest percentage of those suggesting no change in emphasis were vocal majors. There

were 54 (29.3 per cent) who indicated more emphasis was needed. Again, the largest percentage of those indicating more emphasis were vocal majors. There were 57 (31 per cent) who did not rate this area. Of these 57, 35 were instrumental majors and 22 were keyboard majors.

Of the 78 (42.5 per cent) graduates who indicated no change was needed in the level of proficiency for instrumental majors, 29 were instrumental majors and 27 were keyboard majors. There were 48 (26 per cent) who indicated more emphasis was needed. Of these 48, 24 were instrumental majors and 18 were keyboard majors. There were 51 (27.7 per cent) who did not rate this area. Of these 51, 27 were vocal majors and 16 were keyboard majors.

Two written comments were made about requiring piano proficiency for vocal and instrumental majors. One graduate suggested that simple chording, transposing and sight-reading be emphasized instead of the "classical" approach. Also, one graduate suggested a piano proficiency final should be mandatory. Another graduate believes every music education major should be proficient in piano.

The last group of comments in Appendix D, page 170, contains statements of a general nature or on areas unintentionally omitted from the questionnaire.

One voice major suggested that more emphasis be placed on the use and availability of audio-visual material and equipment. Another graduate suggested that psychology courses be taken prior to student teaching.

TABLE XLVI

B.M.E. GRADUATES' RATING OF THEIR ADEQUACY OF PREPARATION IN VARIOUS SUBJECT AREAS  
(Based on 184 B.M.E. Graduates - Broken down by major fields)

	Vocal Majors								Instrumental Majors				Keyboard Majors				Total Responses									
	N.R.	N.M.E.	N.C.N.	N.L.E.	N.R.	N.M.E.	N.C.N.	N.L.E.	N.R.	N.M.E.	N.C.N.	N.L.E.														
Music Fundamentals	2	1.1%	10	5.4%	45	24.5%	0	.0%	7	3.8%	8	4.4%	48	26.1%	1	.5%	4	2.2%	2	3.8%	51	27.7%	1	.5%	184	100.0%
Music History	3	1.6	21	11.4	33	17.9	0	.0	7	3.8	11	6.0	46	25.0	0	.0	4	2.2	14	7.6	44	23.9	1	.5	184	100.0
Music Theory	2	1.1	18	9.8	36	19.6	1	.5	6	3.3	16	8.7	40	21.7	2	1.1	6	3.3	15	8.2	42	22.8	0	.0	184	100.0
Music Composition	3	1.6	4	2.2	44	23.9	6	3.3	6	3.3	1	.5	45	24.5	12	6.5	2	1.1	5	2.7	46	25.0	10	5.4	184	100.0
Music Business	2	1.1	28	15.2	26	14.1	1	.5	6	3.3	30	16.3	25	13.6	3	1.6	3	1.6	29	15.8	28	15.2	3	1.6	184	100.0
Instrumentation	4	2.2	11	6.0	41	22.3	1	.5	6	3.3	13	7.1	41	22.3	4	2.2	5	2.7	17	9.2	38	20.7	3	1.6	184	100.0
Instrumentation - Med.	2	1.1	7	3.8	42	22.8	6	3.3	6	3.3	24	13.0	34	18.5	0	.0	3	1.6	15	8.2	42	22.8	3	1.6	184	100.0
Medieval & Renaissance Music	3	1.6	18	9.8	30	16.3	6	3.3	6	3.3	18	9.8	31	16.9	9	4.9	5	2.7	24	13.0	27	14.7	7	3.8	184	100.0
Baroque & Early Classic Music	3	1.6	18	9.8	32	17.4	4	2.2	6	3.3	18	9.8	36	19.6	4	2.2	5	2.7	23	12.5	31	16.9	4	2.2	184	100.0
Classic Music	3	1.6	20	10.9	31	16.9	3	1.6	6	3.3	26	14.1	28	15.2	4	2.2	5	2.7	22	12.0	33	17.9	3	1.6	184	100.0
Romantic Music	4	2.2	22	12.0	28	15.2	3	1.6	6	3.3	27	14.7	28	15.2	3	1.6	5	2.7	25	13.6	30	16.3	3	1.6	184	100.0
American Music	2	1.1	45	24.5	10	5.4	0	.0	6	3.3	38	20.7	19	10.3	1	.5	5	2.7	45	24.5	13	7.1	0	.0	184	100.0
Contemporary Music	3	1.6	40	21.7	14	7.6	0	.0	6	3.3	43	23.4	13	7.1	2	1.1	5	2.7	44	23.9	13	7.1	1	.5	184	100.0
Choral & Inst. Arranging	1	.5	36	19.6	20	10.9	0	.0	7	3.8	32	17.4	25	13.6	0	.0	4	2.2	36	19.6	22	12.0	1	.5	184	100.0
Conducting	2	1.1	25	13.6	28	15.2	2	1.1	6	3.3	31	16.9	27	14.7	0	.0	4	2.2	22	12.0	37	20.1	0	.0	184	100.0
Psychology	0	.0	12	6.5	41	22.3	4	2.2	7	3.8	11	6.0	39	21.2	7	3.8	4	2.2	12	6.5	40	21.7	7	3.8	184	100.0
Humanities	3	1.6	30	16.3	22	12.0	2	1.1	7	3.8	23	12.5	32	17.4	2	1.1	8	4.4	23	12.5	30	16.3	2	1.1	184	100.0
Applied Music	1	.5	3	1.6	51	28.7	2	1.1	7	3.8	10	5.4	40	21.7	7	3.8	3	1.6	9	4.9	47	25.5	4	2.2	184	100.0
Elementary General Methods	3	1.6	21	11.4	30	16.2	3	1.6	9	4.9	11	6.0	36	19.6	8	4.4	4	2.2	30	16.3	27	14.7	2	1.1	184	100.0
Jr. High Gen. & Vocal Methods	3	1.6	27	14.7	25	13.6	2	1.1	12	6.5	22	12.0	26	14.1	4	2.2	7	3.8	35	19.0	21	11.4	0	.0	184	100.0
Jr. High Instrumental Methods	9	4.9	9	4.9	34	18.5	5	2.7	9	4.9	22	12.0	32	17.4	1	.5	11	6.0	25	13.6	27	14.7	0	.0	184	100.0
Sr. High Vocal Methods	3	1.6	30	16.3	22	12.0	2	1.1	12	6.5	17	9.2	34	18.5	1	.5	6	3.5	36	19.6	21	11.4	0	.0	184	100.0
Sr. High Instrumental Methods	12	6.5	8	4.4	31	16.8	6	3.3	7	3.8	16	8.7	41	22.3	0	.0	11	6.0	22	12.0	30	16.3	0	.0	184	100.0
Brass Methods & Materials	9	4.9	7	3.8	36	19.6	5	2.7	6	3.3	23	12.5	35	19.1	0	.0	9	4.9	15	8.2	39	21.2	0	.0	184	100.0
String Methods & Materials	11	6.0	5	2.7	34	18.5	7	3.8	8	4.4	16	8.7	38	20.7	2	1.1	9	4.9	13	7.1	41	22.3	0	.0	184	100.0
Woodwind Methods & Materials	11	6.0	6	3.3	35	19.0	5	2.7	6	3.3	23	12.5	34	18.5	1	.5	6	3.3	12	6.5	45	24.5	0	.0	184	100.0
Piano Proficiency-Vocal Major	0	.0	21	11.4	36	19.6	0	.0	35	19.0	16	8.7	13	7.1	0	.0	22	12.0	17	9.2	23	12.5	1	.5	184	100.0
Piano Proficiency-Inst. Major	27	14.7	6	3.3	22	12.0	2	1.1	8	4.4	24	13.0	29	15.8	3	1.6	16	8.7	18	9.8	27	14.7	2	1.1	184	100.0

N.R. means No Response  
N.M.E. means Needed More Emphasis  
N.C.N. means No Change Needed  
N.L.E. means Needed Less Emphasis



TABLE XLVII

B.M.E. GRADUATES' RATING OF THEIR ADEQUACY OF PREPARATION IN VARIOUS SUBJECT AREAS  
(Based on 184 B.M.E. Graduates)

Subject Area	No Response		(1) N.M.E.		(2) N.C.N.		(3) N.L.E.		Total Responses	
Harmony . . . . .	13	7.1%	25	13.6%	144	78.3%	2	1.0%	184	100.0%
Ear Training . . . . .	14	7.7	46	25.0	123	66.8	1	.5	184	100.0
Keyboard (Part of Theory) . . . . .	14	7.7	49	26.6	118	64.1	3	1.6	184	100.0
Counterpoint . . . . .	11	6.0	10	5.3	135	73.4	28	15.3	184	100.0
Music Form . . . . .	11	6.0	67	47.3	79	42.9	7	3.8	184	100.0
Composition . . . . .	15	8.1	41	22.3	120	65.3	8	4.3	184	100.0
Instrumentation . . . . .	11	6.0	46	25.0	118	64.1	9	4.9	184	100.0
Medieval & Renaissance Music . . . . .	14	7.7	60	32.5	88	47.8	22	12.0	184	100.0
Baroque & Early Classic . . . . .	14	7.7	59	32.0	99	53.8	12	6.5	184	100.0
Classic Music . . . . .	14	7.7	68	37.0	92	49.9	10	5.4	184	100.0
Romantic Music . . . . .	15	8.2	74	40.3	86	46.7	9	4.8	184	100.0
American Music . . . . .	13	7.1	128	69.6	42	22.8	1	.5	184	100.0
Contemporary Music . . . . .	14	7.7	127	68.9	40	21.8	3	1.6	184	100.0
Choral & Inst. Arranging . . . . .	12	6.5	104	56.5	67	36.5	1	.5	184	100.0
Conducting . . . . .	12	6.5	78	42.5	92	50.0	2	1.0	184	100.0
Psychology . . . . .	11	6.0	35	19.0	120	65.3	18	9.7	184	100.0
Humanities . . . . .	18	9.7	76	41.3	84	45.7	6	3.3	184	100.0
Applied Music . . . . .	11	6.0	22	12.0	138	74.9	13	7.1	184	100.0
Elem. General Music Methods . . . . .	16	8.7	62	33.7	93	50.5	13	7.1	184	100.0
Jr. High Gen. & Vocal Methods . . . . .	22	12.0	84	45.7	72	39.0	6	3.3	184	100.0
Jr. High Instrumental Methods . . . . .	29	15.8	56	30.5	93	50.5	6	3.3	184	100.0
Sr. High Vocal Methods . . . . .	21	11.5	83	45.1	77	41.8	3	1.6	184	100.0
Sr. High Instrumental Methods . . . . .	30	16.3	46	25.0	102	55.5	6	3.3	184	100.0
Brass Methods & Materials . . . . .	24	13.1	45	24.4	110	59.8	5	2.7	184	100.0
String Methods & Materials . . . . .	28	15.3	34	18.4	113	61.4	9	4.9	184	100.0
Woodwind Methods & Materials . . . . .	23	12.6	41	22.3	114	61.9	6	3.3	184	100.0
Piano Proficiency-Vocal Majors . . . . .	57	31.0	54	29.3	72	39.2	1	.5	184	100.0
Piano Proficiency-Inst. Majors . . . . .	51	27.7	48	26.0	78	42.5	7	3.8	184	100.0

- (1) N.M.E. means Needed More Emphasis  
(2) N.C.N. means No Change Needed  
(3) N.L.E. means Needed Less Emphasis

A subject area omitted from the questionnaire was percussion. Three instrumental majors indicated there is a need for more emphasis on percussion methods and materials. Two instrumental majors suggested there be a course on instrument maintenance and selecting of band instruments. Another graduate indicated the need for more emphasis on secondary level band literature. Also, there is a need for a course on stage band methods and materials.

The keyboard majors also had their general comments. One graduate suggested more emphasis be given to music literature. Another indicated the need for more emphasis on instrument maintenance and the selection of repertoire for students. The need to emphasize percussion methods was given by another graduate.

The last part of this section was concerned with the degree of importance certain music methods courses were to the graduates' education. The three music methods courses listed were general music in the elementary grades, general music in the junior high grades, and music in the senior high grades. The graduates were asked to rate these courses as either very important, moderately important, moderately unimportant or completely unimportant.

The three tables which follow show the degree of importance these methods courses were for voice and keyboard majors. These responses were based on the opinions of the

184 B.M.E. graduates. Also, the responses were divided according to voice, instrumental and keyboard majors.

Table XLVIII shows the degree of importance the elementary general music methods course was for voice and keyboard majors. Very important was indicated by 130 (70.7 per cent) of the graduates. Voice and keyboard majors showed a larger percentage of responses than instrumental majors. However, over half of the instrumental majors rated this course as very important.

TABLE XLVIII

IMPORTANCE OF ELEMENTARY GENERAL MUSIC METHODS  
FOR VOCAL AND KEYBOARD MAJORS  
(Based on 184 B.M.E. Graduates)

Degree of Importance	Voice Majors		Inst. Majors		Keyboard Majors		Total	
No Response. . . . .	0	.0%	17	9.2%	4	2.2%	21	11.4%
Very Important . . .	46	25.0	36	19.6	48	26.1	130	70.7
Moderately Impt. . .	10	5.4	8	4.4	9	4.9	27	14.7
Mod. Unimpt. . . . .	1	.5	3	1.6	2	1.1	6	3.2
Complt. Unimpt. . . .	0	.0	0	.0	0	.0	0	.0
Total	57	30.9%	64	34.8%	63	34.3%	184	100.0%

Table XLIX, page 119, shows the degree of importance the junior high general music methods course was for voice and keyboard majors. This course was also rated very important by 131 (71.2 per cent) of the graduates. Of the 131 responses, there were 50 keyboard majors, 45 voice majors and 36 instrumental majors. All three groups were in agreement.

TABLE XLIX

IMPORTANCE OF JUNIOR HIGH GENERAL MUSIC METHODS  
FOR VOCAL AND KEYBOARD MAJORS  
(Based on 184 B.M.E. Graduates)

Degree of Importance	Voice Majors		Inst. Majors		Keyboard Majors		Total	
No Response. . . . .	1	.5%	17	9.2%	4	2.2%	22	11.9%
Very Important . . .	45	24.4	36	19.6	50	27.2	131	71.2
Moderately Impt. . .	11	6.0	11	6.0	7	3.8	29	15.8
Mod. Unimpt. . . . .	0	.0	0	.0	2	1.1	2	1.1
Complt. Unimpt. . . .	0	.0	0	.0	0	.0	0	.0
Total	57	30.9%	64	34.8%	63	34.3%	184	100.0%

Table L shows the degree of importance the senior high music methods course was for voice and keyboard majors. There were 133 (72.3 per cent) of the graduates who considered this course very important. As in the previous two tables, there were no graduates who considered the course completely unimportant.

TABLE L

IMPORTANCE OF SENIOR HIGH MUSIC METHODS  
FOR VOCAL AND KEYBOARD MAJORS  
(Based on 184 B.M.E. Graduates)

Degree of Importance	Voice Majors		Inst. Majors		Keyboard Majors		Total	
No Response. . . . .	1	.5%	17	9.2%	4	2.2%	22	11.9%
Very Important . . .	46	25.0	36	19.6	51	27.7	133	72.3
Moderately Impt. . .	9	4.9	11	6.0	6	3.3	26	14.2
Mod. Unimpt. . . . .	1	.5	0	.0	2	1.1	3	1.6
Complt. Unimpt. . . .	0	.0	0	.0	0	.0	0	.0
Total	57	30.9%	64	34.8%	63	34.3%	184	100.0%

The next three tables show the degree of importance the three methods courses were for instrumental majors. These

tables also show the responses by voice, instrumental and keyboard majors.

Table LI shows the degree of importance the elementary general music methods course was for instrumental majors. There were 72 (39.2 per cent) of the graduates who considered the course very important and 54 (29.3 per cent) who considered the course moderately important. Whereas a large percentage of the keyboard graduates indicated the course was very important, the voice and keyboard majors were almost evenly divided between very important and moderately important. Also, 5 (2.7 per cent) of the instrumental majors and 1 (.5 per cent) of the keyboard majors considered the course completely unimportant.

TABLE LI  
IMPORTANCE OF ELEMENTARY GENERAL MUSIC METHODS  
FOR INSTRUMENTAL MAJORS  
(Based on 184 B.M.E. Graduates)

Degree of Importance	Voice Majors		Inst. Majors		Keyboard Majors		Total	
No Response. . . . .	11	6.0%	8	4.4%	7	3.8%	26	14.2%
Very Important . . . .	22	12.0	20	10.9	30	16.3	72	39.2
Moderately Impt. . . .	19	10.2	21	11.4	14	7.7	54	29.3
Mod. Unimpt. . . . .	5	2.7	10	5.4	11	6.0	26	14.1
Complt. Unimpt.. . . .	0	.0	5	2.7	1	.5	6	3.2
Total	57	30.9%	64	34.8%	63	34.3%	184	100.0%

Table LII, page 121, shows the degree of importance the junior high general music methods course was for instrumental majors. This course was rated very important by 84 (45.5 per cent) of the graduates and moderately important by

52 (28.3 per cent) of the graduates. Graduates of all three major fields were in general agreement in their rating of this course.

TABLE LII  
IMPORTANCE OF JUNIOR HIGH GENERAL MUSIC METHODS  
FOR INSTRUMENTAL MAJORS  
(Based on 184 B.M.E. Graduates)

Degree of Importance	Voice Majors		Inst. Majors		Keyboard Majors		Total	
No Response. . . . .	11	6.0%	8	4.4%	7	3.8%	26	14.2%
Very Important . . . . .	25	13.5	26	14.1	33	17.9	84	45.5
Moderately Impt. . . . .	19	10.3	19	10.3	14	7.7	52	28.3
Mod. Unimpt. . . . .	2	1.1	8	4.4	8	4.4	18	9.9
Complt. Unimpt. . . . .	0	.0	3	1.6	1	.5	4	2.1
Total	57	30.9%	64	34.8%	63	34.3%	184	100.0%

Table LIII shows the degree of importance the senior high music methods course was for instrumental majors. Over half the graduates rated this course as very important. There were 104 (56.6 per cent) who rated the course very important and 45 (24.3 per cent) who rated the course moderately important. Again, the graduates of all three major fields were in general agreement in their rating of this course.

TABLE LIII  
IMPORTANCE OF SENIOR HIGH MUSIC METHODS  
FOR INSTRUMENTAL MAJORS  
(Based on 184 B.M.E. Graduates)

Degree of Importance	Voice Majors		Inst. Majors		Keyboard Majors		Total	
No Response. . . . .	11	6.0%	8	4.4%	7	3.8%	26	14.2%
Very Important . . . . .	29	15.8	36	19.6	39	21.2	104	56.6
Moderately Impt. . . . .	16	8.6	15	8.1	14	7.6	45	24.3
Mod. Unimpt. . . . .	1	.5	4	2.2	3	1.7	8	4.4
Complt. Unimpt. . . . .	0	.0	1	.5	0	.0	1	.5
Total	57	30.9%	64	34.8%	63	34.3%	184	100.0%

The importance of music methods courses for elementary, junior high and senior high levels was considered either very important or moderately important by the majority of the music education graduates. According to the responses given in Table XLVII, page 116, and Appendix D, page 170, the music methods courses needed to be more practical and relevant to the graduates' teaching positions. These courses were necessary and important in their training, but more emphasis was needed on the quality of the courses.

#### IV. DATA ON NON-TEACHING GRADUATES

The fourth section of the questionnaire was designed to obtain information about those who were not teaching. This section contained three parts. The first part asked the graduates to check the music activity in which they were involved. In the second part the graduates were to indicate their present profession if they were no longer teaching music. In the third part the graduates were asked to check the statement which best indicated their reason for leaving the teaching profession.

Of the 233 questionnaires returned, 102 of the graduates indicated they were not teaching.<sup>1</sup> Table LIV, page 125, shows the music activities in which these graduates are involved. Also, the responses are shown by sex which in

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<sup>1</sup>Note Table XIII, page 44.

turn indicates the number not involved and the number involved in the particular activity.

Private voice lessons are given by 1 male and 6 female graduates. This indicates 7 (6.9 per cent) of the non-teaching graduates are teaching private voice lessons.

Private piano lessons are taught by 1 male and 38 female graduates. One graduate did not give sex but is giving private piano lessons. This indicates 40 (39.1 per cent) of the non-teaching graduates are teaching private piano.

Private organ lessons are taught by 2 male graduates and 9 female graduates. This is a total of 11 (10.8 per cent) who are giving organ lessons.

Private brass lessons are taught by 2 male graduates and 2 female graduates. This is a total of 4 (4.0 per cent) of the non-teaching graduates.

Private woodwind lessons are taught by 1 male and 4 female graduates. This is a total of 5 (4.9 per cent) of the non-teaching graduates.

Private string lessons are taught by 2 female graduates. This represents 2.0 per cent of the non-teaching graduates.

There are 6 male and 22 female graduates who direct church choirs. There is 1 graduate who did not indicate sex but is directing a church choir. This is a total of 29 (28.5 per cent) of the non-teaching graduates.



Directing community choirs is an activity of 1 male and 5 female graduates. This represents 5.9 per cent of the non-teaching graduates.

There are no graduates directing a community band or orchestra.

There are 2 male and 4 female graduates who are professionally singing. This is a total of 6 (5.9 per cent) of the non-teaching graduates.

There are 5 male and 16 female graduates who are professionally playing. In addition, there is 1 graduate who did not indicate sex but is professionally playing. This represents 22 (21.6 per cent) of the non-teaching graduates.

There are 7 male and 10 female graduates who indicated activities other than those listed on the questionnaire. These activities represent 17 (16.7 per cent) of the non-teaching graduates. There were a few of these graduates who did not indicate the nature of the other activity. The following are some of the other activities listed: sings in a church choir; is a recital accompanist at a university; occasionally takes part in university opera workshops; professionally composes and arranges music; gives private percussion lessons; and plays in a military band.

The second part of the questionnaire asked the non-teaching graduates to indicate their present profession if they were no longer teaching. Instead of indicating their present profession, the majority of these graduates gave the

TABLE LIV

MUSIC ACTIVITIES OF NON-TEACHING GRADUATES  
(Based on 102 non-teaching graduates)

Music Activity	Sex Not Given		Males		Females		Total	
	No	Yes	No	Yes	No	Yes		
Private Voice Lessons . .	2 2.0%	-- --	27 26.5%	1 1.0%	66 64.6%	6 5.9%	102	100.0%
Private Piano Lessons . .	1 1.0	1 1.0%	27 26.5	1 1.0	34 33.4	38 37.1	102	100.0
Private Organ Lessons . .	2 2.0	-- --	26 25.5	2 2.0	63 61.7	9 8.8	102	100.0
Private Brass Lessons . .	2 2.0	-- --	26 25.5	2 2.0	70 68.5	2 2.0	102	100.0
Private Woodwind Lessons.	2 2.0	-- --	27 26.5	1 1.0	68 66.6	4 3.9	102	100.0
Private String Lessons. .	2 2.0	-- --	28 27.5	-- --	70 68.5	2 2.0	102	100.0
Directs Church Choir. . .	1 1.0	1 1.0	22 21.6	6 5.9	50 48.9	22 21.6	102	100.0
Directs Community Choir .	2 2.0	-- --	27 26.5	1 1.0	67 65.6	5 4.9	102	100.0
Directs Community Band or Orchestra . . . . .	2 2.0	-- --	28 27.5	-- --	72 70.5	-- --	102	100.0
Professionally Singing. .	2 2.0	-- --	26 25.5	2 2.0	68 66.6	4 3.9	102	100.0
Professionally Playing. .	1 1.0	1 1.0	23 22.5	5 4.9	56 54.9	16 15.7	102	100.0
Other . . . . .	2 2.0	-- --	21 20.6	7 6.9	62 60.7	10 9.8	102	100.0

reason why they were no longer teaching. Therefore, these responses are listed in Appendix E, page 175, as reasons why graduates are not teaching. There were 65 (63.7 per cent) of the non-teaching graduates who responded to this part of the questionnaire.

In essence, the responses were as follows: 25 are married and active mothers; six are working toward advanced degrees; 8 are in the military service; 2 are not teaching because their husbands are in the service; 4 are teaching in areas other than music; 2 are principals; 3 are full-time professional musicians; and the remaining are involved in activities other than music and teaching.

The third part of the questionnaire asked the non-teaching graduates to check one or more of three statements which best indicated the reason why they were no longer teaching. The three statements were: factors related to music training received at Drake; factors related to the nature of position last held; and factors unrelated to music education. Table LV, page 127, gives the responses to these statements. The main reason given for leaving the teaching profession was due to factors unrelated to the graduates' music education. There were 40 (39.2 per cent) of the graduates who checked this reason. Those who checked the other two reasons were relatively few in number. There were 45 (44.1 per cent) who did not respond to this part of the questionnaire.

TABLE LV

STATEMENT(S) WHICH INDICATES REASON FOR LEAVING TEACHING PROFESSION  
(Based on 102 non-teaching graduates)

*Statement(s) of Reason(s)	Sex		Males		Females		Total	
	Not Given							
No Response. . . . .	1	1.0%	18	17.6%	26	25.5%	45	44.1%
Statement No. 1 . . . . .	--	--	--	--	2	2.0	2	2.0
Statement No. 2 . . . . .	--	--	--	--	5	4.9	5	4.9
Statement No. 3 . . . . .	--	--	13	12.7	27	26.5	40	39.2
Statements No. 1, 2 . . . . .	1	1.0	--	--	1	1.0	2	2.0
Statements No. 1, 2, 3 . . . . .	--	--	--	--	3	2.9	3	2.9
Statements No. 2, 3 . . . . .	--	--	1	1.0	4	3.9	5	4.9
Statements No. 1, 3 . . . . .	--	--	--	--	--	--	--	--
Total	2	2.0%	32	31.3%	68	66.7%	102	100.0%

\*Statement No. 1: Factors related to music training received at Drake.

\*Statement No. 2: Factors related to the nature of position last held.

\*Statement No. 3: Factors unrelated to music education.

## V. MUSIC ACTIVITIES OF TEACHING GRADUATES

The fifth section of the questionnaire was similar to the first part of section four. The only difference between the two sections is that section five deals with teaching graduates. Of the 233 responses, 131 graduates are teaching.<sup>1</sup> These graduates were asked to check music activities other than those required in their regular teaching position.

Table LVI, page 131, shows the music activities in which these graduates are involved. Also, the responses are shown by sex which in turn indicates the number not involved and the number involved in the particular activity.

Private voice lessons are given by 11 male and 15 female graduates. This represents 26 (19.9 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there are 21 (13 per cent) more of the teaching graduates giving voice lessons.

Private piano lessons are given by 9 male and 31 female graduates. This is a total of 40 (30.6 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there are the same number giving piano lessons but the non-teaching represent a higher percentage.

Private organ lessons are given by 3 male and 4 female graduates. This represents 7 (5.4 per cent) of the teaching graduates. In comparison with the non-teaching graduates,

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<sup>1</sup>Note Table XIII, page 44.

there are 4 (5.4 per cent) more of the non-teaching graduates giving organ lessons.

Private brass lessons are given by 17 male and no female graduates. This represents 13.0 per cent of the teaching graduates. In comparison with the non-teaching graduates, there are 13 (9.0 per cent) more of the teaching male graduates giving brass lessons.

Private woodwind lessons are given by 19 male and 6 female graduates. This represents 25 (19.1 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there are 20 (14.2 per cent) more of the teaching graduates giving woodwind lessons.

Private string lessons are given by 4 male and 3 female graduates. This is a total of 7 (5.4 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there are 5 (3.4 per cent) more teaching graduates giving string lessons.

There are 21 male and 13 female graduates directing church choirs. This represents 34 (24.9 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there are 5 more teaching graduates directing church choirs. However, the percentage is greater for the non-teaching graduates.

Directing community choirs is an activity of 1 female and 4 male graduates. This is a total of 5 (3.9 per cent) of the teaching graduates. In comparison with the non-

teaching graduates, there are the same number directing community choirs.

Directing a community band or orchestra is an activity of 11 male and 1 female graduates. This represents 12 (9.2 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there were no non-teaching graduates involved in this activity.

There are 6 male and 9 female graduates who are professionally singing. This is a total of 15 (11.5 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there are 9 (5.6 per cent) more teaching graduates singing professionally.

There are 18 male and 4 female graduates who are professionally playing. This represents 22 (16.8 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there are the same number professionally playing but the percentage is higher for the non-teaching graduates.

There are 6 male and 17 female graduates who indicated activities other than those listed on the questionnaire. These activities represent 23 (17.6 per cent) of the teaching graduates. In comparison with the non-teaching graduates, there are 6 (.9 per cent) more teaching graduates who indicated another activity. Other activities written in by the graduates include the following: gives guitar lessons; directs a stage band; gives theory instruction; plays in an amateur

TABLE LVI

MUSIC ACTIVITIES OF ALL TEACHING GRADUATES  
(Based on 131 teaching graduates)

Music Activity	Male				Female				Total	
	No		Yes		No		Yes			
Private Voice Lessons. . . . .	45	34.4%	11	8.4%	60	45.7%	15	11.5%	131	100.0%
Private Piano Lessons. . . . .	47	35.8	9	6.9	44	33.6	31	23.7	131	100.0
Private Organ Lessons. . . . .	53	40.5	3	2.3	71	54.1	4	3.1	131	100.0
Private Brass Lessons. . . . .	39	29.8	17	13.0	75	57.2	--	--	131	100.0
Private Woodwind Lessons . . . .	37	28.2	19	14.5	69	52.7	6	4.6	131	100.0
Private String Lessons . . . . .	52	39.7	4	3.1	72	54.9	3	2.3	131	100.0
Directs Church Choir . . . . .	35	26.7	21	16.0	62	47.4	13	9.9	131	100.0
Directs Community Choir. . . .	52	39.7	4	3.1	74	56.4	1	.8	131	100.0
Directs Community Band or Orchestra. . . . .	45	34.4	11	8.4	74	56.4	1	.8	131	100.0
Professionally Singing . . . . .	50	38.2	6	4.6	66	50.3	9	6.9	131	100.0
Professionally Playing . . . . .	38	29.0	18	13.7	71	54.2	4	3.1	131	100.0
Other. . . . .	50	38.2	6	4.6	58	44.2	17	13.0	131	100.0



ensemble group; directs university chorus at Iowa State University; directs summer community musical; and gives accordian lessons.

Of the twelve music activities listed, there were seven activities in which teaching graduates had the highest percentages. These activities were private voice lessons, private brass lessons, private woodwind lessons, private string lessons, directing a community band or orchestra and singing professionally. The five areas in which the non-teaching graduates had the highest percentages were private piano lessons, private organ lessons, director of church choir, director of community choir and professionally playing.

#### VI. EVALUATION OF THE COLLEGE OF FINE ARTS' OBJECTIVES

In section six of the questionnaire, the six objectives of The College of Fine Arts were listed. The graduates were asked to rate how adequately Drake University fulfills each of these objectives. The responses of all 233 graduates are included in the tables which follow.

Table LVII, page 133, shows the degree of adequacy the first objective was met by Drake University. The first objective of The College of Fine Arts is to give the student an academic and cultural background. Over half the graduates (127 or 54.4 per cent) thought Drake "adequately" fulfilled this objective. There were 78 (33.5 per cent) who thought Drake "very adequately" fulfilled this objective and 19

(8.2 per cent) who thought Drake "inadequately" fulfilled this objective.

TABLE LVII

OBJECTIVE NO. 1: HOW ADEQUATELY DOES DRAKE GIVE THE STUDENT  
AN ACADEMIC AND CULTURAL BACKGROUND  
(Based on all 233 responses)

Degree of Adequacy	Sex Not Given		Male		Female		Total	
No Response. . .	--	--	4	1.7%	5	2.2%	9	3.9%
Very Adeq. . .	--	--	36	15.5	42	18.0	78	33.5
Adequately . .	2	.9%	41	17.7	84	35.8	127	54.4
Inadequately .	--	--	3	1.3	16	6.9	19	8.2
Total	2	.9%	84	36.2%	147	63.8%	233	100.0%

Table LVIII shows the degree of adequacy the second objective was met by Drake University. The second objective of The College of Fine Arts is to develop the practical side of the arts. As in Table LVII, 127 (54.4 per cent) of the graduates thought Drake "adequately" fulfilled this objective. However, there were more who felt Drake "inadequately" fulfilled this objective. The number of graduates who felt the second objective was inadequately fulfilled was 55 (23.6 per cent). There were 43 (18.5 per cent) who thought this objective was "very adequately" met.

TABLE LVIII

OBJECTIVE NO. 2: HOW ADEQUATELY DOES DRAKE DEVELOP  
THE PRACTICAL SIDE OF THE ARTS  
(Based on all 233 responses)

Degree of Adequacy	Sex Not Given		Male		Female		Total	
No Response. . .	--	--	4	1.7%	4	1.7%	8	3.4%
Very Adeq. . .	--	--	13	5.6	30	12.9	43	18.5
Adequately . .	1	.4%	43	18.5	83	35.6	127	54.5
Inadequately .	1	.4	24	10.3	30	12.9	55	23.6
Total	2	.8%	84	36.1%	147	63.1%	233	100.0%

Table LIX shows the degree of adequacy the third objective was met by Drake University. The third objective of The College of Fine Arts is to teach the student excellence in performance in his chosen field. Over half the graduates (132 or 56.7 per cent) thought Drake "very adequately" fulfilled this objective. There were 82 (35.1 per cent) who felt Drake "adequately" met this objective. Only 13 (5.6 per cent) thought this objective was "inadequately" fulfilled.

TABLE LIX

OBJECTIVE NO. 3: HOW ADEQUATELY DOES DRAKE TEACH THE STUDENT  
EXCELLENCE IN PERFORMANCE IN HIS CHOSEN FIELD  
(Based on all 233 responses)

Degree of Adequacy	Sex Not Given	Male	Female	Total
No Response. . .	-- --	2 .9%	4 1.7%	6 2.6%
Very Adeq. . .	1 .4%	47 20.2%	84 36.1	132 56.7
Adequately . .	1 .4	29 12.4	52 22.3	82 35.1
Inadequately .	-- --	6 2.6	7 3.0	13 5.6
Total	2 .8%	84 36.1%	147 63.1%	233 100.0%

Table LX, page 135, shows the degree of adequacy the fourth objective was fulfilled by Drake University. The fourth objective of The College of Fine Arts is to develop within the student the ability to teach in his chosen field. This objective also received a high rating by the graduates. Over half of the graduates (132 or 56.7 per cent) thought Drake "very adequately" fulfilled this objective. There were 81 (34.7 per cent) who felt Drake "adequately" met this objective. Only 14 (6.0 per cent) thought this objective was "inadequately" met.

TABLE LX

OBJECTIVE NO. 4: HOW ADEQUATELY DOES DRAKE DEVELOP  
WITHIN THE STUDENT THE ABILITY TO TEACH  
IN HIS CHOSEN FIELD  
(Based on all 233 responses)

Degree of Adequacy	Sex Not Given		Male		Female		Total	
No Response. . .	--	--	2	.9%	4	1.7%	6	2.6%
Very Adeq. . .	1	.4%	47	20.2	84	36.1	132	56.7
Adequately . .	--	--	29	12.4	52	22.3	81	34.7
Inadequately .	1	.4	6	2.6	7	3.0	14	6.0
Total	2	.8%	84	36.1%	147	63.1%	233	100.0%

Objectives five and six are listed in the Drake catalogue as one objective. In the catalogue the objective reads as follows: "To contribute to the cultural and artistic life of all students of the University and the people of the community."<sup>1</sup> When the questionnaire was given to four graduates to check its clarity, these graduates felt this objective should be divided so the cultural and artistic life of the students and of the people could be evaluated separately. Therefore, the fifth objective is concerned with how adequately Drake contributes to the cultural and artistic life of all students of the University.

Table LXI, page 136, shows the degree of adequacy the fifth objective was fulfilled by Drake University. Over half of the graduates (127 or 54.5 per cent) thought Drake "adequately" fulfilled this objective. There were 52 (22.3 per cent) who thought Drake "inadequately" met this objective.

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<sup>1</sup>Drake University Record, General Catalogue 1968-69, Volume 64, No. 1, pp. 93-94.

Another 42 (18.1 per cent) of the graduates felt Drake "very adequately" fulfilled this objective.

TABLE LXI

OBJECTIVE NO. 5: HOW ADEQUATELY DOES DRAKE CONTRIBUTE TO  
THE CULTURAL AND ARTISTIC LIFE OF ALL STUDENTS  
OF THE UNIVERSITY  
(Based on all 233 responses)

Degree of Adequacy	Sex Not Given	Male	Female	Total
No Response. . .	-- --	4 1.7%	8 3.4%	12 5.1%
Very Adeq. . .	2 .9%	10 4.3	30 12.9	42 18.1
Adequately . .	-- --	49 21.0	78 33.5	127 54.5
Inadequately .	-- --	21 9.0	31 13.3	52 22.3
Total	2 .9%	84 36.0%	147 63.1%	233 100.0%

Table LXII shows the degree of adequacy the sixth objective was fulfilled by Drake University. The sixth objective of The College of Fine Arts is to contribute to the cultural and artistic life of the people of the community. Over half of the graduates (139 or 59.6 per cent) thought Drake "adequately" fulfilled this objective. There were 59 (25.4 per cent) of the graduates who felt Drake "very adequately" met this objective. There were 27 (11.6 per cent) who thought Drake "inadequately" fulfilled this objective.

TABLE LXII

OBJECTIVE NO. 6: HOW ADEQUATELY DOES DRAKE CONTRIBUTE TO  
THE CULTURAL AND ARTISTIC LIFE OF THE PEOPLE  
OF THE COMMUNITY  
(Based on all 233 responses)

Degree of Adequacy	Sex Not Given	Male	Female	Total
No Response. . .	-- --	4 1.7%	4 1.7%	8 3.4%
Very Adeq. . .	2 .9%	13 5.6	44 18.9	59 25.4
Adequately . .	-- --	54 23.1	85 36.5	139 59.6
Inadequately .	-- --	13 5.6	14 6.0	27 11.6
Total	2 .9%	84 36.0%	147 63.1%	233 100.0%

In summarizing, objectives three and four received the highest rating by the graduates. Since these two objectives are concerned with the student's excellence in performance and ability to teach in his chosen field, this rating is significant to the music faculty at Drake. Over half the graduates rated the other objectives as "adequately" being fulfilled by Drake. However, the second and fifth objectives were rated "inadequate" by almost one-fourth of the graduates. This would indicate there could be some improvement in developing the practical side of the arts and in contributing to the cultural and artistic life of all students of the University.

## VII. GENERAL COMMENTS BY RESPONDEES

The last section of the questionnaire consisted of three questions. The first question asked the graduates what contacts they had had with the Music Department at Drake since graduation. The second question asked them what additional contacts they would like to have had with the Music Department. The last question provided the graduates an opportunity to express themselves in regard to their training at Drake and the adequacy of this training for teaching purposes. Many of the graduates took advantage of this opportunity and made very interesting comments.

There were 168 (71.7 per cent) of the graduates who responded to the first question. These comments are listed

in Appendix F, page 176, and tend to fall into similar groupings. Probably the most mentioned form of contact with Drake since graduation was visits or communications with professors and friends at Drake. There were 52 (22.3 per cent) who had visited or communicated with professors and friends at Drake. These contacts ranged from friendly visits about what was happening at Drake to consultation with faculty members and participation in various projects or events. Attendance at recitals and concerts was listed as the next highest form of contact with Drake since graduation. There were 29 (12.5 per cent) who indicated they attended recitals and concerts of interest. The next form of contact with Drake included attendance at events such as the Drake relays, summer music camps, summer workshops and other music activities of this nature. There were 27 (11.6 per cent) who listed these forms of contact. There were other comments concerning contacts with Drake which represent less than 10 per cent of the graduates. These comments are located in Appendix F.

Only 68 (29.2 per cent) of the graduates responded to the second question concerning the contacts they would like to have with the Music Department. These comments are included in Appendix G, page 178. Almost half of those who responded to this question were interested in periodically receiving a news bulletin or letter from Drake. These 31 graduates, which represents 13.3 per cent of the responses,

were interested in information concerning the faculty, students, alumni and events of the Music Department. There were 20 (8.5 per cent) who would like to be able to attend recitals, concerts, workshops and continue their education at Drake, but are unable to do so due to personal circumstances. A means of consulting with professors on methods, materials and other professional problems was indicated as a desirable contact by 11 (4.3 per cent) of the graduates. Since the rest of the comments represent such a small percentage, they will not be discussed. However, these are constructive comments and are located in Appendix G.

The third question received an unexpectedly large number of comments. There were 189 (81.1 per cent) of the graduates who commented on their training at Drake. These responses, which are listed in Appendix H, page 180, reinforce the data contained in Table XLVI, page 115. Due to the large response and the variety of comments, this data is grouped in Appendix H by subject areas, major fields of study and years of graduation.

There were 21 (9.0 per cent) of the respondents who commented on their training in theory. Over half of the responses were in praise of the theory courses. Several constructive comments were made by the graduates. Theory courses could be more practical according to 3 graduates. There were 3 graduates who thought form needed to be emphasized. Two graduates advocated better ear training. Two



other graduates felt there should be more emphasis on contemporary harmony. Another suggestion was that composition students be permitted to conduct their own works and ensembles be available for the performance of compositions. According to one graduate, there was too much emphasis on counterpoint.

There were 20 (8.5 per cent) of the graduates who commented on their training in music history. There was only one positive statement about music history. One graduate considered the "Introduction to Music History" course as very valuable. There were 19 graduates who suggested more emphasis on music history. In addition to emphasizing music history, 3 graduates suggested the related arts and humanities needed more emphasis. Two graduates suggested more listening experiences and better listening facilities. A semester of history in the development of folk and jazz music was suggested by 2 graduates. Another graduate suggested more emphasis on modern or twentieth century history.

There were 12 (5.2 per cent) of the graduates who commented on their training in conducting. Half of the graduates suggested more emphasis on choral conducting. There were 3 graduates who thought conducting skills needed more emphasis. Three other graduates thought more conducting experiences were needed, possibly in front of "live" groups.

There were 35 (15.0 per cent) of the graduates who commented on their student teaching experiences. There were 13 graduates who thought student teaching should be at

more than one level. Eight graduates did not elaborate but said there should be more student teaching. A variety of student teaching situations would be helpful according to 6 graduates. This would presumably mean in different schools under different circumstances. There were 3 graduates who thought more observations should be done prior to student teaching. Student teaching before the senior year was suggested by 2 graduates. Student teaching all day instead of a half day would be preferred by 3 graduates. There were 3 graduates who recommended student teaching be for a year or two semesters. One graduate suggested there be more emphasis on music administrative duties. Another graduate thought the contact between student teacher and supervisor could be better.

There were 129 (55.3 per cent) of the graduates who commented on their training in music education courses. The music education program was considered adequate or good by 30 (12.8 per cent) of the graduates. However, 31 (13.3 per cent) of the graduates thought the music methods courses needed to be more practical. In other words, there was a need for more emphasis on what to teach and how to teach it. Some of the students thought the methods courses were too idealistic and out of touch with reality. Related to this are the statements by 8 graduates who felt their training at Drake did not actually prepare them to teach in a "real-life" situation. Missing in their training was the application of

the knowledge to the classroom situation. There were 8 graduates who suggested more emphasis on elementary and junior high methods courses. More emphasis on music budgets, school finances, organization, public relations and other administrative duties were advocated by 5 graduates. There were 6 graduates who thought more emphasis should be given to handling different environments: for example, Negro, underprivileged, mentally and physically handicapped, etc. There were 4 graduates who felt they needed better guidelines on how to handle discipline problems. Four other graduates recommended less emphasis on applied music and performance for music education majors.

The complete list of comments on the music education courses are located in Appendix H, pages 180 through 195. The most significant comments, number and percentage-wise, have been mentioned in previous paragraphs. The statements are interesting and constructive, but by themselves carry little weight percentage-wise. These comments should be viewed as accentuations to the data in the tables. Also, these statements can be looked upon as the long awaited feedback between Drake and its graduates.

## CHAPTER V

### SUMMARY AND RECOMMENDATIONS

One of the purposes of this field report was to compare the student teaching experiences of the graduates with their actual teaching positions to determine if the graduates were teaching in the same area and at the same level they did their student teaching.

The results of the study revealed that, at the graduates' first position, 4.8 per cent of the males and 33.6 per cent of the females taught in the same area and level they did their student teaching. Of those who indicated a second position, 8.1 per cent of the males and 10.9 per cent of the females taught in the same area and level they did their student teaching. Of those who indicated a third position, 3.2 per cent of the males and 4.2 per cent of the females taught in the same area and level they did their student teaching. Of those who indicated a fourth position, there were no males and 2.5 per cent of the females who taught in the same area and level they did their student teaching.

The female graduates were more fortunate than the males in locating teaching positions which required the same area and level as their student teaching assignment. The reason a greater percentage of the female graduates were able to find positions similar to their student teaching

experiences was undoubtedly due to the fact they did not concentrate their student teaching in one particular area and at one level as much as the male graduates.

For the Drake graduate who anticipates teaching in the same area and at the same level as his student teaching, these percentages are not too encouraging. However, if the Drake graduate is willing to teach in another area and at another level, in addition to the area and level of his student teaching, his chances of finding a teaching position will be better but he will not be satisfactorily prepared. The percentages are higher for those who taught in another area and at another level than their student teaching.

The results of the study revealed that, at the graduates' first positions, 56.5 per cent of the males and 29.3 per cent of the females taught in another area and level of music in addition to the same area and level of their student teaching. Of those who indicated a second position, 22.6 per cent of the males and 10.1 per cent of the females taught in another area and level of music in addition to the same area and level of their student teaching. Of those who indicated a third position, 4.8 per cent of the males and 3.3 per cent of the females taught in another area and level of music in addition to the same area and level of their student teaching. Of those who indicated a fourth position, only 1.6 per cent of the female graduates taught

in another area and level of music in addition to the same area and level of their student teaching.

There is definitely a need for music education majors to have additional student teaching experiences. This study shows that only a small percentage of the graduates actually taught in the same area as their student teaching experience. If Drake University is to provide its graduates with adequate student teaching experiences, it is recommended that all music education majors be required to student teach at two or more levels and in at least one other area different from his major area. Even this additional requirement would not meet all the needs the graduates have encountered. However, a larger percentage of the graduates would be prepared to handle the responsibilities of their teaching position. To compensate for the possible gap between the recommended student teaching requirement and the actual teaching position, as many observations as possible should be required of the students at various schools, at different levels and in more than one area of music. Recommendations by the graduates were that student teaching assignments cover a variety of situations. If student teaching is required in more than one area and at two or more levels, the graduates could gain additional experiences by being assigned to schools with contrasting environments.

How the additional student teaching time should be worked into the curriculum at Drake could be the basis for

another graduate study. This study might survey the practices of other colleges and universities. There are many questions that could be answered. For example: Should the student spend a half day or all day at his student teaching assignment? Should the student remain at his student teaching assignment for the full semester or would six or nine week periods be adequate? Should all music education graduates be required to spend part of their student teaching time in schools with underprivileged students? Should the student be required to take classes while doing his student teaching? Should the music education major be required to attend Drake five years instead of four years so that additional student teaching can be provided? There is no limit to the questions that need to be answered. It is recommended that Drake make a study of its student teaching practices and attempt to develop a more adequate program. This study has shown the inadequacy of the present student teaching arrangement, but only through another study can more adequate solutions be found.

The second purpose of this study was to determine if the same administrative titles checked by the graduates involved similar responsibilities. In other words, was there any standardization between the titles and the respective responsibilities given by the respondees. In order to have a guide-line as to current terminology used in defining the music administrative titles, two recently published books by

Keith D. Snyder and Malcolm E. Bessom were used as reference. The responses of the graduates were checked against the definitions of the authors.

There were 52 (28.3 per cent) of the graduates who had served as music administrators. Although the authors were in general agreement on the administrative duties, the responses of the graduates were generally not in agreement. Probably the title of music director received the most diversified descriptions of responsibilities. The responsibilities of a music supervisor were more consistent among the graduates. Although the responses of the graduates were generally in agreement with Snyder and Bessom, some of the graduates indicated a considerable amount of teaching involved in their supervision responsibilities. According to the authors, the music consultant is a resource person or an "on call" supervisor. Some of the responsibilities given by the graduates implied they were acting in more of a supervisory capacity than as a consultant. The responsibility and authority given to the music coordinator by Snyder and Bessom was broader in nature than those given by the graduates. In an effort to classify their responsibilities, 12 of the graduates checked two or more administrative titles. If the single titles generally were not in agreement, it would be difficult to speculate which responsibilities go with certain titles when two or more titles are given. Therefore, no comments will be made concerning the 12 graduates who checked two or more titles.



Although there has been some confusion in the past among music educators as to the correct titles to use for certain music administrative duties, the terminology is becoming more standardized. It is recommended that Drake students be taught the various music administrative titles and the respective duties so, when called upon, they can advise school administrators of the proper usage. The graduates can contribute toward the correct usage of the titles by being aware of the responsibilities of each and the possible deviations they may encounter.

The third purpose of this study was to evaluate the adequacy of specific music subjects based on the opinions of the B.M.E. graduates. Also, part of this evaluation consisted of determining how helpful a background in both instrumental and vocal music was and the degree of importance the general music methods courses were to the graduate.

Since 63.3 per cent of the B.M.E. graduates considered a background in both instrumental and vocal music very helpful, it is recommended that Drake require all music education majors to have some background in both areas.

There were six subject areas in which the graduates thought there was a need for more emphasis. In other words, these six subjects showed a larger percentage of the graduates who checked more emphasis needed rather than no change needed.

Almost half of the graduates, 47.3 per cent, thought more emphasis should have been placed on music form. According to the general comments of the graduates a better background in form, including twentieth century musical forms, would be helpful. Therefore, it is recommended more emphasis be placed on giving Drake music education students a better background in music form.

A definite need for more emphasis on American music was indicated by 69.6 per cent of the B.M.E. graduates. This would not only include contemporary American history and literature, but the development of music in America since its earliest beginning. If music is to be correlated with other subjects in the public schools, music education majors need a background in all phases of American music history, including jazz and folk music. It is recommended that a special course in American music history be provided for music education majors and all phases of American musical heritage be included.

A large percentage of the B.M.E. graduates, 68.9 per cent, indicated contemporary music needs more emphasis. According to the comments by the graduates, this would include contemporary literature as well as contemporary history. Therefore, it is recommended that a better background in contemporary history and literature be provided for all music education majors.

There were 56.5 per cent of the B.M.E. graduates who thought choral and instrumental arranging needed more emphasis. However, according to the comments of the graduates, more emphasis is needed on choral arranging and less on instrumental. Since both types of arranging are important to the graduate, it is recommended that there be a better balance between choral and instrumental arranging.

The fifth subject in which the graduates thought there was a need for more emphasis was junior high general and vocal methods. There were 45.7 per cent of the graduates who suggested more emphasis. According to the comments of the graduates, this particular course did not adequately prepare the graduate to teach junior high general music. Therefore, it is recommended that this course contain more relevant information for the music education major. Appendix H, page 180, contains the comments of the graduates which may be helpful in improving the content of this course.

The sixth subject which the B.M.E. graduates indicated needed more emphasis was senior high vocal methods. More emphasis was recommended by 45.1 per cent of the graduates. Only one graduate specifically commented on this methods course and it was only to state more emphasis was needed. The comments in Appendixes D, page 170, and H, page 180, which apply to the music methods courses may be helpful in improving the content of this course.

The subject of humanities received almost equal percentages for more emphasis needed and no change needed. Since this area is relatively new in the public schools' curriculum, it is recommended the trends in course content be followed and changes in the teaching of this subject be made accordingly. An investigation of the humanities courses taught in high schools throughout Iowa could be the basis of another field report.

Also, the subject of percussion methods and materials was unintentionally omitted from the questionnaire. Although there are no percentages available to indicate the degree of emphasis this subject needed, the comments from graduates indicate improvement is needed in the percussion training at Drake. One student recommended all the percussion instruments should be studied by the music education major. Possibly the addition of a full-time percussion instructor should be considered by the music department.

With the exception of counterpoint and Medieval and Renaissance music, the percentages were below the 10 per cent level for those advocating less emphasis in any one subject area. There were 15.3 per cent who suggested less emphasis on counterpoint and 12 per cent who suggested less emphasis on Medieval and Renaissance music. These percentages are not significant enough to suggest radical changes. It is recommended that those subjects rated "no change needed" continue to be taught with the same degree of emphasis and

continually be re-evaluated by the instructor to maintain the same quality of instruction.

The importance of elementary general music methods, junior high general music methods and senior high music methods to the vocal and keyboard majors was rated as very important by over 70 per cent of the graduates. Therefore, it is recommended that these three music methods courses be required of all vocal and keyboard majors training for the teaching profession.

The importance of elementary general music methods for instrumental majors did not receive as large a rating as for the vocal and keyboard majors. There were 39.2 per cent who thought this course was very important and 29.3 per cent thought it was only moderately important. The course was considered moderately unimportant or completely unimportant by 17.3 per cent of the graduates. Since the majority of the graduates considered this course important, it is recommended that all instrumental majors entering the teaching profession be required to take elementary general music methods courses.

The importance of junior high general music methods for instrumental majors received a higher rating than the elementary general music methods course. There were 45.5 per cent who considered this course very important and 28.3 per cent who thought it was only moderately important. Since this represents 73.8 per cent of the graduates, it is

recommended that junior high general music methods be required of all instrumental majors training for the teaching profession.

The importance of senior high music methods for instrumental majors was considered very important by 56.6 per cent of the graduates and moderately important by 24.3 per cent of the graduates. Since this represents 80.9 per cent of the graduates, it is recommended that all instrumental majors entering the teaching profession be required to take senior high music methods courses.

The fourth purpose of this study was to investigate the reasons why the non-teaching graduates were not teaching. There were only two graduates who indicated the main reason they left the teaching profession was due to factors related to their music training received at Drake. There were five graduates who indicated the reason for leaving the teaching profession was due in part to factors related to their music training at Drake and in part to factors related to the nature of the last position held. There were 44.1 per cent of the non-teaching graduates who did not give a reason for leaving the profession. Factors unrelated to music education was a reason given by 39.2 per cent of the graduates. It is satisfying to know that the training received at Drake was not the main reason for the graduates leaving the teaching profession.

The fifth purpose of this study was to survey the extra-curricular music activities of both the teaching and

non-teaching graduates. The results of this study indicated a greater percentage of the teaching graduates were involved in private voice lessons, private brass lessons, private woodwind lessons, private string lessons, directing a community band or orchestra and singing professionally. A larger percentage of non-graduates are involved in private piano lessons, private organ lessons, directing church choirs, directing community choirs and professionally playing. The non-teaching graduates are involved in activities which are normally not a part of the school curriculum. The teaching graduates tend to favor those activities which are connected with the schools' curriculum. An example of this is the large percentage of teaching graduates who are giving instrumental lessons.

The sixth purpose of this study was to evaluate the degree to which The College of Fine Arts fulfilled its objectives according to the opinions of the graduates. The largest percentage of the graduates thought Drake very adequately taught the student excellence in performance in his chosen field and developed within the student the ability to teach in his chosen field. Fulfilling these two objectives is important in the training of future music teachers. This high rating should be most significant to the instructors of music education majors. Over half the graduates thought Drake adequately gave the student an academic and cultural background, developed the practical side of the arts and

contributed to the cultural and artistic life of all students of the University and the people of the community. However, almost one-fourth of the graduates also thought Drake inadequately developed the practical side of the arts and inadequately contributed to the cultural and artistic life of all students of the University. Although the response to these last two objectives represent only one-fourth of the graduates, it is recommended that some measures be taken to improve these areas.

Although the data in the tables do not justify very many changes, the comments made by the graduates provide interesting "food for thought". To please everyone is not humanly possible. However, the line of communication has been opened between the graduates and the music department at Drake University. Some of these comments may be indications of future trends in music education. At least the thoughts of the graduates have been made known. An awareness of these thoughts will help Drake in making decisions about the future music education program. Studies similar to this field report should be made periodically to help in the evaluation of the Bachelor of Music Education curriculum at Drake University. If Drake is to train music teachers, it must be aware of what knowledge is relevant for teaching students in the schools.



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## APPENDIXES

## APPENDIX A

## OTHER STUDIES

Winston Alonzo Bell, "A Plan for the Organization of a Music Curriculum for State Teachers College, Elizabeth City, North Carolina," Dissertation Abstract, XXIV (Ann Arbor: University Microfilm, Inc., 1964), p. 5448.

The purpose of the study was to offer a broad and diversified music program for the music department of Elizabeth City State Teachers College, Elizabeth City, North Carolina, based upon a critical appraisal of the present music offerings at the college in light of its particular aims and the current thinking among music educators in the areas of philosophy, practices and methodology.

Archie Lee Buffkins, "A proposed program for Improving the Music Department of Jackson State College, Jackson, Mississippi," Dissertation Abstract, XXIV (Ann Arbor: University Microfilm, Inc., 1964), p. 2931.

The purpose of this study was to offer a broad diversified music program for the music department at Jackson State College, Jackson, Mississippi based upon a critical and comparative investigation.

Dacho Dachoff, "Purposes, Objectives, and Recommendations for the Improvement of the Non-Specialist Music Education Program at Ferris Institute," Dissertation Abstract, XXIV (Ann Arbor: University Microfilm, Inc., 1963), p. 4724.

The purposes of the study were: (1) to identify the purposes and objectives of music education at Ferris Institute; (2) to determine to what extent the existing Ferris Institute music program was meeting the needs and interests of its students; and (3) to recommend changes for the improvement of music education at Ferris Institute.

Leonard Goines, "Music and Music Education in Predominately Negro Colleges and Universities Offering a Four-year Program of Music Study Terminating In a Degree," Dissertation Abstract, XXIV (Ann Arbor: University Microfilm, Inc., 1964), p. 3365.

The purpose of this study was threefold: (1) to study the historical development of music education in Negro colleges and universities; (2) to determine the scope

of music and music education now in effect in predominantly Negro colleges and universities; and (3) in view of what music and music education should be in Negro colleges and universities, to determine whether the prevailing conditions indicate a proper development.

Joseph Clayton Logan, "An Analysis of In-service Teacher Evaluation of Teacher Preparatory Courses in Elementary School Music at Florida State University," Dissertation Abstract, XXVII (Ann Arbor: University Microfilm, Inc., 1966), p. 1074-A.

The purpose of this study was to obtain and analyze heretofore uncollected data which would be useful in determining the effectiveness of the Florida State University music courses (Music 231 and Music 331) designed for prospective elementary classroom teachers.

Janet Louise Van Matre Meyer, "Change in Status of Music Education Between 1955 and 1961 in Public Schools of Selected Cities Between 100,000 and 200,000 Population," Dissertation Abstract, XXV (Ann Arbor: University Microfilm, Inc., 1964), p. 521.

This study sought to determine the change in status of music education between 1955 and 1961 in selected public schools in the United States and to identify any trends which the data indicated.





### PART II: TEACHING EXPERIENCE (Continued)

2. Check the item which describes your experience as a music administrator, if any.

☐ Music Co-ordinator                      ☐ Music Director  
☐ Music Supervisor                      ☐ Music Consultant  
☐ Other: \_\_\_\_\_

Briefly describe the responsibilities involved. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### PART III: EVALUATION OF YOUR TRAINING AT DRAKE BASED UPON YOUR TEACHING EXPERIENCE

1. How helpful would a background in both instrumental and vocal be? (Circle your answer.)

a. Very Helpful                      b. Slightly Helpful                      c. Not Helpful

2. Check the rating which best describes the adequacy of your preparation in each area for teaching music.

	Needed More Emphasis	No Change Needed	Needed Less Emphasis
a. Harmony . . . . .	_____	_____	_____
b. Ear Training . . . . .	_____	_____	_____
c. Keyboard (part of theory instruction).	_____	_____	_____
d. Counterpoint . . . . .	_____	_____	_____
e. Music History . . . . .	_____	_____	_____
f. Composition . . . . .	_____	_____	_____
g. Instrumentation . . . . .	_____	_____	_____
h. Medieval & Renaissance Music . . . . .	_____	_____	_____
i. Baroque & Classical Music . . . . .	_____	_____	_____
j. Contemporary Music . . . . .	_____	_____	_____
k. American Music . . . . .	_____	_____	_____
l. American Folk Music . . . . .	_____	_____	_____
m. American Popular Music . . . . .	_____	_____	_____
n. General & Specific Arranging . . . . .	_____	_____	_____
o. Music Theory . . . . .	_____	_____	_____
p. Music Business . . . . .	_____	_____	_____
q. Music Education . . . . .	_____	_____	_____
r. Applied Music . . . . .	_____	_____	_____
s. Music Administration . . . . .	_____	_____	_____
(1) Music Administration . . . . .	_____	_____	_____
(2) Music Administration & Vocal . . . . .	_____	_____	_____
(3) Music Administration & Instrumental . . . . .	_____	_____	_____
(4) Music Administration & General . . . . .	_____	_____	_____
(5) Music Administration & Specific . . . . .	_____	_____	_____
(6) Music Administration & Applied . . . . .	_____	_____	_____
(7) Music Administration & Business . . . . .	_____	_____	_____
(8) Music Administration & Education . . . . .	_____	_____	_____
(9) Music Administration & Theory . . . . .	_____	_____	_____
(10) Music Administration & Composition . . . . .	_____	_____	_____
(11) Music Administration & Instrumentation . . . . .	_____	_____	_____
(12) Music Administration & Counterpoint . . . . .	_____	_____	_____
(13) Music Administration & Ear Training . . . . .	_____	_____	_____
(14) Music Administration & Keyboard . . . . .	_____	_____	_____
(15) Music Administration & Music History . . . . .	_____	_____	_____
(16) Music Administration & Music Theory . . . . .	_____	_____	_____
(17) Music Administration & Music Business . . . . .	_____	_____	_____
(18) Music Administration & Music Education . . . . .	_____	_____	_____
(19) Music Administration & Music Applied . . . . .	_____	_____	_____
(20) Music Administration & Music Administration . . . . .	_____	_____	_____

PART III: (Continued)

3. How important do you feel the following methods courses would be for the majors listed?

A. Voice and Keyboard Majors

	<u>Very Important</u>	<u>Moderately Important</u>	<u>Moderately Unimportant</u>	<u>Completely Unimportant</u>
a. Gen. Music in the Elem. Grades	_____	_____	_____	_____
b. Gen. Music in the Jr. High	_____	_____	_____	_____
c. Music in the Senior High Grades	_____	_____	_____	_____

B. Instrumental Majors

	<u>Very Important</u>	<u>Moderately Important</u>	<u>Moderately Unimportant</u>	<u>Completely Unimportant</u>
a. Gen. Music in the Elem. Grades	_____	_____	_____	_____
b. Gen. Music in the Jr. High	_____	_____	_____	_____
c. Music in the Senior High Grades	_____	_____	_____	_____

PART IV: COMPLETE IF YOU ARE NOT TEACHING IN A SCHOOL SYSTEM

1. Check the music activity in which you are involved.

- |   |  |
|---|--|
| <input type="checkbox"/> Private voice lessons    | <input type="checkbox"/> Directing church choir                |
| <input type="checkbox"/> Private piano lessons    | <input type="checkbox"/> Directing community choir             |
| <input type="checkbox"/> Private organ lessons    | <input type="checkbox"/> Directing community band or orchestra |
| <input type="checkbox"/> Private brass lessons    | <input type="checkbox"/> Professionally singing                |
| <input type="checkbox"/> Private woodwind lessons | <input type="checkbox"/> Professionally playing                |
| <input type="checkbox"/> Other: _____             |  |

2. If you are no longer teaching music, indicate your present profession. \_\_\_\_\_

3. If you have left the music teaching profession, check the statement which best indicates the reason for the change.

- a. ☐ Factors related to music training received at Drake.  
 b. ☐ Factors related to the nature of position last held.  
 c. ☐ Factors unrelated to music education.

PART V: COMPLETE IF YOU ARE TEACHING IN A SCHOOL SYSTEM

1. If you are teaching in a school system and involved in other music activities, check the appropriate statement(s).

- |   |  |
|---|--|
| <input type="checkbox"/> Private voice lessons  | <input type="checkbox"/> Directing church choir                |
| <input type="checkbox"/> Private piano lessons  | <input type="checkbox"/> Directing community choir             |
| <input type="checkbox"/> Private organ lessons  | <input type="checkbox"/> Directing community band or orchestra |
| <input type="checkbox"/> Private brass lessons  | <input type="checkbox"/> Professionally singing                |
| <input type="checkbox"/> Private string lessons | <input type="checkbox"/> Professionally playing                |
| <input type="checkbox"/> Other: _____           | <input type="checkbox"/> Private woodwind lessons              |

PART VI: THE DRAKE COLLEGE OF FINE ARTS SEEKS TO FULFILL THE OBJECTIVES LISTED BELOW.  
CIRCLE THE DEGREE TO WHICH YOU FEEL DRAKE UNIVERSITY MEETS THESE OBJECTIVES.

1. To give the student an academic and cultural background;  
                                 Very Adequately      Adequately      Inadequately
2. To develop the practical side of the arts;  
                                 Very Adequately      Adequately      Inadequately
3. To teach the student excellence in performance in his chosen field;  
                                 Very Adequately      Adequately      Inadequately
4. To develop within the student the ability to teach in his chosen field;  
                                 Very Adequately      Adequately      Inadequately
5. To contribute to the cultural and artistic life of all students of the University,  
                                 Very Adequately      Adequately      Inadequately
6. To contribute to the cultural and artistic life of the people of the community.  
                                 Very Adequately      Adequately      Inadequately

PART VII: GENERAL COMMENTS

1. What contacts have you had with the Music Department at Drake since graduation?  
       \_\_\_\_\_  
       \_\_\_\_\_
2. What additional contacts would you like to have had with the Music Department?  
       \_\_\_\_\_  
       \_\_\_\_\_
3. What other comments would you like to make concerning your training at Drake and the adequacy of this training for your teaching experience? \_\_\_\_\_  
       \_\_\_\_\_  
       \_\_\_\_\_

## APPENDIX C

COMMENTS BY GRADUATE STUDENTS DESCRIBING RESPONSIBILITIES  
OF MUSIC ADMINISTRATOR

- I. As Music Coordinator the graduate student(s) was responsible for:
  - A. planning curriculum for music in K - 12 grades.
  - B. organizing the music curriculum in three target area schools under the Federal Government Title I project.
  - C. coordinating the vocal and instrumental programs.
  - D. coordinating the music program.
  - E. coordinating the Mary Helen Richard's course of study in the school system.
- II. As Music Supervisor the graduate student(s) was responsible for:
  - A. teaching all music classes once each week, and preparing lesson plans so the classroom teacher could continue the music instruction.
  - B. teaching and supervising all music activities of the schools.
  - C. teaching grades one, two, and three one-half hour each week and supervising the classroom teachers for the other one-half hour of music; teaching all the music to grades four, five and six each week for one hour.
  - D. supervising the string and orchestra department.
  - E. supervising the elementary general music in kindergarten through third grade in two elementary schools; also, supervising the student teachers.
  - F. being head of the vocal department and planning in-service training, consulting, coordinating departmental meetings, and other administrative duties.
  - G. supervising the music in three elementary schools, assisting the classroom teachers with their music lessons.
  - H. instructing and guiding classroom teachers in grades one through three.
  - I. supervising and directing music activities of the classroom teachers in grades one through six; giving "demonstration lessons" for each class once every two weeks and talking with teachers individually.
  - J. coordinating the general and vocal music program in two junior high schools.
  - K. supervising and coordinating all music in school system.
  - L. organizing and providing lesson plans for classroom teachers.

- III. As Music Director the graduate student(s) was responsible for:
- A. directing the mixed chorus, girls' glee club, boys' glee club, and small vocal ensembles.
  - B. all of the vocal and general music program.
  - C. directing bands in elementary, junior high, and senior high schools.
  - D. directing instrumental music in grades five through twelve.
  - E. directing all vocal music in grades one through twelve in the school system.
  - F. teaching each class one hour of music each week and directing the fifth-sixth grade chorus. (This graduate is one of sixteen music teachers on the elementary music staff headed by a music supervisor.)
  - G. vocal music in grades seven through twelve and directing a community chorus for adults.
  - H. directing all senior high instrumental and part of the junior high instrumental music.
  - I. elementary and high school instrumental lessons and ensembles.
  - J. teaching both vocal and instrumental music in grades six through twelve.
  - K. general music in elementary school plus fourth, fifth and sixth grade chorus.
  - L. directing the music program for the high school.
  - M. visiting the fourth, fifth, and sixth grade rooms four times per week for twenty-five minutes, directing girls' choir and boys' choir during free time, and organizing spring music festival.
  - N. directing all music activities in the school system.
- IV. As Music Consultant the graduate student(s) was responsible for:
- A. helping new music teachers, new classroom teachers, and planning curriculum and in-service meetings.
  - B. serving as music consultant for three schools.
  - C. helping elementary teachers and music teachers teach their music classes and demonstrating music lessons.
  - D. helping classroom teachers.
  - E. visiting each classroom twenty minutes per week, doing some teaching and providing monthly teaching outlines for the classroom teacher.
  - F. teaching once each week music in the elementary classroom with teacher observing. (Classroom teacher carries on the music activity for the rest of the week.)
- V. As Music Supervisor and Music Director the graduate student(s) was responsible for:

- A. directing the total music program, supervising the instrumental music, and teaching a high school general music class.
  - B. the entire music program and its functions.
- VI. As Music Coordinator and Music Director the graduate student(s) was responsible for:
- A. the development of all music curriculum and seeing that it was carried out by all members of the music faculty.
  - B. directing all vocal groups and coordinating the total program with the band director.
- VII. As Music Coordinator, Director, and Consultant the graduate student(s) was responsible for:
- A. general music in grades one through twelve, junior high chorus, high school chorus, beginners' band, junior high and high school bands.
- VIII. As Music Supervisor and Music Consultant the graduate student(s) was responsible for:
- A. supervising several schools within a district, serving as music consultant for the state, developing a three-year program in music for kindergarten, first and second grades, and supervising student teachers for the University of Iowa.
- IX. As Music Director, Supervisor, Coordinator and Consultant the graduates student(s) was responsible for:
- A. working directly with teachers in developing a form of study, demonstrating various techniques to the teachers, visiting with the teachers and supervising their teaching, and directing and helping with many of the music programs.
  - B. all the duties the titles imply plus budgeting and ordering of supplies for five schools.
- X. The responsibilities of graduate students with other titles included:
- A. serving as head of the orchestra department.
  - B. serving as assistant director of Indiana University Music clinics and organizing and administering summer music clinics for high school students.
  - C. serving as head of the music department, supervising the instrumental music program, and assisting in the supervision of the vocal and general music program.
  - D. serving as chairman of the Fine Arts Department, helping in making teacher work assignments, and planning in-service training meetings.

## APPENDIX D

## COMMENTS ON ADEQUACY OF PREPARATION IN VARIOUS AREAS

## I. HARMONY AND THEORY

- A. Voice Major
  - 1. (1966) Theory should be taught at a slower pace.
- B. Instrumental Major
  - 1. (1968) There should be more modern harmony taught.
- C. Keyboard Majors
  - 1. (1964) Theory classes were excellent.
  - 2. (1967) There should be a broader approach to harmony rather than just McHose.

## II. MUSIC FORM

- A. Instrumental Major
  - 1. (1965-66) Music form should be a required course for all music education majors in order that it might be utilized during rehearsal of performance groups.

## III. COMPOSITION

- A. Keyboard Major
  - 1. (1963-65) There should be instruction on how to teach composition to children.

## IV. MUSIC HISTORY

- A. Voice Majors
  - 1. (1965) Music history should be taught for at least two years with better instruction and listening coordinated with the humanities.
  - 2. (1967) Music history was very poorly presented.
  - 3. (1967-68) Needs to be a course in listening and identification of the classics.

## V. CHORAL AND INSTRUMENTAL ARRANGING

- A. Voice Majors
  - 1. (1963-67, 1968-69) There is a need for more emphasis on choral arranging and less on instrumental.

## VI. CONDUCTING

## A. Voice Majors

1. (1962-65, 1964, 1965, 1966) There should be more emphasis on choral conducting.

## B. Instrumental Major

1. (1968) Conducting class should use "live" groups and not records. Also, more emphasis should be on choral conducting.

## C. Keyboard Majors

1. (1963, 1965) There should be more emphasis on choral conducting.

## VII. HUMANITIES

## A. Voice Major

1. (1965) There needs to be much more humanities taught.

## VIII. APPLIED MUSIC

## A. Voice Majors

1. (1960-64) There is a need for more vocal pedagogy with actual experience in teaching individual lessons.
2. (1968) Applied music needs to be more practical.

## B. Instrumental Majors

1. (1963) As a woodwind major, this individual felt a semester of applied brass would be beneficial.
2. (1966-68) The training offered string students was pitifully inadequate for those who wanted to become orchestra players. Also, there should be a course in the study of orchestra literature.

## IX. MUSIC EDUCATION METHODS

## A. Voice Majors

1. (1961-63) As a voice teacher, this individual was glad that instrumental methods courses were required. However, these courses hardly prepared one to teach the instruments.
2. (1965) There needs to be better instruction in classroom technique, especially with "basic" and "special" students.
3. (1966) Instruction in elementary general music needs to be of better quality.
4. (1966) In reference to all the methods courses, this individual felt what was good didn't go far enough.



5. (1966) There needs to be more emphasis on understanding the problems of urban, inner-city and ghetto teaching.
6. (1967) Since the teaching certificate entitles music education majors to teach at all levels, student teaching should be at all levels.
7. (1967) There should be more emphasis on teaching in the "core area" schools.
8. (1967) In reference to all the methods courses, there should not be more emphasis but better offerings.

#### B. Instrumental Majors

1. (1965) There needs to be more emphasis on non-major instruments and literature.
2. (1965) There should be an opportunity for experience in front of students before senior year.
3. (1966) There is need for more student teaching and observations earlier in the degree program.
4. (1966) There should be more courses like Music 159, "Music in Senior High School".
5. (1966) More emphasis should be placed on student teaching.
6. (1967) More emphasis needed on educational materials and curriculum planning.
7. (1967) Need for more emphasis on school administration and organization; how to cope with scheduling; how to get the most productive activities out of groups such as band parents, P.T.A., and what type of things can be done with these groups; how to function as a class or activity sponsor. More emphasis needs to be placed on the general teaching responsibilities of the teacher.
8. (1968) In reference to brass, string and woodwind classes, more emphasis needs to be placed on literature.
9. (1969) The methods courses in elementary, junior high, and senior high general, vocal and instrumental music are not worthwhile.

#### C. Keyboard Majors

1. (1964) A candidate for a music education degree should be given an opportunity to be completely on his own for at least one semester rather than for six weeks.
2. (1965) There is need for more observations of classroom situations and clinic work in all areas.
3. (1965) There is definitely a need to have more laboratory courses designed to prepare for classroom teaching. One semester of student teaching only begins to "scratch the surface".

4. (1966) In reference to all methods courses, more modern approaches should be stressed. The amount offered was adequate but useless.
5. (1966) The methods courses in elementary, junior high, and senior high general, vocal and instrumental music need to be more practical.
6. (1967) Same as number five.
7. (1967) There should be an opportunity for instrumental methods students to play as a group.
8. (1967) All B.M. degree candidates should be required to take a minimum number of education courses.
9. (1967) In reference to elementary, junior high and senior high general, vocal and instrumental methods, they were too theoretical and involved too much busy work. There was no real preparation for teaching.
10. (1968) The methods courses in elementary, junior high, and senior high general, vocal and instrumental music do not necessarily need more emphasis but should be more practical.

## X. PIANO PROFICIENCY

### A. Voice Majors

1. (1965) The classical approach should not be used, but instruction in simple chording, transposing and sight-reading. A piano proficiency final should be mandatory.
2. (1966) As a music supervisor spokesman, every music education major should be proficient in piano.

## XI. GENERAL STATEMENTS

### A. Voice Majors

1. (1963) More emphasis is needed on use and availability of audio visual material and equipment.
2. (1966) Need for more practical teaching at all levels.
3. (1966) Basic psychology courses should be taken prior to student teaching.

### B. Instrumental Majors

1. (1963) There is a need for more information on instrument maintenance and selection.
2. (1963) Instruction in percussion was very poor.
3. (1960-64) There is a need for more emphasis on percussion instruments.
4. (1967) There is a need for more emphasis on secondary level band literature.

5. (1968) There is a need for more emphasis on percussion methods, instrument maintenance, and development of high school stage bands.

c. Keyboard Majors

1. (1962-65) Background at Drake was too theoretical and not enough attention given to music literature.
2. (1963) There is a need for more work in the area of church music, especially choral literature.
3. (1965) There is a need for more emphasis on instrument maintenance and the selection of repertoire for students.
4. (1966-67) There is a need for more emphasis on percussion methods.
5. (1967) The general education courses needed to be revised.

## APPENDIX E

## REASONS WHY GRADUATES ARE NOT TEACHING

1. Twenty-five graduates indicated they are no longer teaching because they are active as housewives and mothers.
2. Six graduates indicated they were working toward an advanced degree or just taking additional college credit.
3. Eight graduates are serving in one of the branches of the military service. Of this number, four are either in the Army or Navy band.
4. Two graduates indicated they were no longer teaching because their husbands were in the military service.
5. Four graduates indicated they were teaching in areas other than music.
6. Two graduates are principals.
7. Three individuals indicated they are full-time professional musicians.
8. The remaining fifteen are involved in activities non-related to music and teaching.

## APPENDIX F

GENERAL COMMENTS ON CONTACTS WITH MUSIC DEPARTMENT  
SINCE GRADUATION

1. Eleven voice majors, twenty-two instrumental majors, and nineteen keyboard majors (total fifty-two) had visited or communicated with professors and friends at Drake since graduation. These contacts ranged from friendly visits about what was happening at Drake to consultation with faculty members and participation in various projects or events.
2. Seven voice majors, twelve instrumental majors, and ten keyboard majors (total twenty-nine) indicated they had attended recitals and concerts of interest. One graduate had taken her students to music activities at Drake.
3. Four voice majors, fourteen instrumental majors, and nine keyboard majors (total twenty-seven) had attended events such as the Drake Relays, summer music camps, summer workshops, and other music activities of this nature.
4. Eight voice majors, seven instrumental, and five keyboard majors (total twenty) had audited or taken additional class work. There was no indication that this extra class work was toward a degree. Half of these respondees had already received their Master degrees.
5. Three voice majors, nine instrumental, and seven keyboard majors (total nineteen) are working toward an advanced degree at Drake.
6. Three voice majors, one instrumental major, and one keyboard major (total five) indicated their contact with Drake had been through supervision of student teachers.
7. One voice major, one instrumental major, and three keyboard majors (total five) had received notifications of recitals, workshops, and summer school schedules.
8. One voice major, one instrumental major, and one keyboard major (total three) had attended meetings of Iowa Music Teachers Association, Iowa State Education Association, and Music Educators Convention.

9. One instrumental major had borrowed music from the Music Department and another instrumental major had rented music.
10. One voice major has accompanied voice students at Drake. Another graduate, a keyboard major, is presently teaching piano and theory at Drake.
11. One voice major and one keyboard major had contacted the Placement Office at Drake.
12. One keyboard major indicated a band clinic had been conducted at his school by Drake professors. Another keyboard major mentioned that a Drake piano professor had given a piano recital and conducted a Masters class at the college where she teaches. One instrumental major had helped in scheduling concerts in the Chicago area for the Drake Band. The Drake Band had given a concert at an instrumental major's school.

## APPENDIX G

## GENERAL COMMENTS ON CONTACTS GRADUATES WOULD LIKE TO HAVE WITH THE MUSIC DEPARTMENT

1. Nine voice majors, twelve instrumental majors, and ten keyboard majors (total thirty-one) are interested in periodically receiving a news bulletin or letter with information concerning faculty, students, alumni, and events of the Music Department. More specifically, the graduates would like to be informed of faculty and curriculum changes, faculty recitals, concerts by Drake performing groups, visiting composers and performers, various workshops and seminars, music composed by faculty and alumni, general news about music alumni, current practices in music education at Drake, and proposed tours by the choir and band.
2. Nine voice majors, five instrumental majors, and six keyboard majors (total twenty) would like to be able to attend recitals, concerts, workshops, and continue their education at Drake. The reason these twenty graduates are not able to attend activities or classes at Drake is because they no longer live in this area, the husband's position requires the family to move frequently, or the individual is in the service.
3. Two voice majors, four instrumental majors, and five keyboard majors (total eleven) desire some means of consulting with professors on methods, materials, and other professional problems. Three of these graduates thought it would be helpful if a system could be devised so that professors could give guidance and assistance to graduates during their first year of teaching. Others suggested the Music Department serve as a resource center where graduates could discuss problems and exchange ideas concerning materials, methods, and philosophies without enrolling in a course. One graduate suggested Drake be under contract with the State so that professors could travel about the State assisting music teachers and presenting their program.
4. One voice major and one instrumental major are interested in having ensemble groups available from Drake to perform in their classes or give concerts at their school.
5. One instrumental graduate suggested other follow-up studies, similar to this report, be made periodically.

6. One keyboard major would like to have her compositions performed by Drake ensembles.
7. One keyboard major suggested there be a piano workshop on beginning and young piano students.
8. One instrumental major would like to see a program of recitals and concerts for a greater area of the State.
9. One instrumental major asked when Drake plans to start a Doctor of Music Education program.



## APPENDIX H

## GENERAL COMMENTS CONCERNING TRAINING AT DRAKE

## I. THEORY

## A. Voice Majors

1. Graduates of 1963-64:
  - a) "Ear training was poorly taught."
2. Graduates of 1965-66:
  - a) "Theory was very adequate."
  - b) "Theory courses were excellent."
  - c) "There needs to be more emphasis on ear training. I was very pleased with the theory department."
  - d) "There should be seminars for like majors with regard to teaching the technique of sight-reading, harmony, etc."
3. Graduates of 1967, 1968 and 1969:
  - a) No comments

## B. Instrumental Majors

1. Graduates of 1963-64:
  - a) "The most important part of my training was in theory and composition."
  - b) "The theory courses were excellent."
  - c) "There is a need for practical theory."
2. Graduates of 1965-66:
  - a) "Teaching in a small school, I have found little use for the hours spent on counterpoint and history of music."
  - b) "There needs to be more emphasis on form."
3. Graduates of 1967:
  - a) "There needs to be more practical theory for instrumental majors."
4. Graduates of 1968:
  - a) "I did not have form which would have been extremely helpful."
5. Graduates of 1969:
  - a) "At least one semester of contemporary theory should be offered."

## C. Keyboard Majors

1. Graduates of 1963-64:
  - a) Students should learn other methods of harmony instead of just McHose."
  - b) "In the area of music theory my training was excellent."
2. Graduates of 1965-66:
  - a) "I received very good training at Drake, especially in piano and theory."

3. Graduates of 1967:
  - a) "There is a need for more background in music history, keyboard training and form."
  - b) "Student composers should be urged to conduct rehearsals of their works, and ensembles should exist which would offer credit for performing student works."
  - c) "I feel Drake is too conservative in its treatment of twentieth century musical forms, history that is being made in this music, and the performance of these modern works."
4. Graduate of 1968:
  - a) "The biggest credit to Drake is a professor whose outstanding teaching and guidance in composition is devoid of hindering the student's style, talents, and ideas."
5. Graduates of 1969:
  - a) No comments

## II. MUSIC HISTORY

### A. Voice Majors

1. Graduates of 1963-64:
  - a) "There is a need for more emphasis in music history."
2. Graduates of 1965-66:
  - a) "Drake prepared me well for teaching in every aspect except music history."
  - b) "There should be more listening laboratory."
  - c) "Drake needs more emphasis on music history with emphasis on humanities. There should be better listening facilities."
3. Graduates of 1967:
  - a) No comments
4. Graduates of 1968:
  - a) "There should be more emphasis on related arts and humanities. There should be more art history than Fine Arts 70."
  - b) "I, as well as others I know who graduated from Drake, feel we have a very poor background in music history and the humanities."
5. Graduates of 1969:
  - a) No comments

### B. Instrumental Majors

1. Graduates of 1963-64:
  - a) "Jazz and folk music was not mentioned in music history."
2. Graduates of 1965-66:
  - a) No comments

3. Graduates of 1967:
  - a) "There is need for more emphasis on music history, literature and performance practices."
  - b) "Music history and listening should receive more emphasis."
  - c) "Standards need to be raised in most areas of music literature, history and methods."
  - d) "Drake should put more emphasis on music history and literature."
4. Graduates of 1968:
  - a) "There should be more emphasis on music history, literature and performance practices."
  - b) "As a result of only two semesters of music history, there was a gap in my preparation to teach music history to music appreciation classes."
  - c) "Need for more music history preparation."
5. Graduates of 1969:
  - a) "There is a need for a semester of history in the development of folk and jazz music."

#### C. Keyboard Majors

1. Graduates of 1963-64:
  - a) "The area of music history definitely needs more emphasis."
2. Graduates of 1965-66:
  - a) No comments
3. Graduates of 1967:
  - a) "One of the most valuable courses I had at Drake was 'Introduction to Music History'."
  - b) "I feel the Music Department maintains a high standard in performance and teaching, but I feel it is too conservative in its treatment of Twentieth Century musical forms, history that is now being made in this area, and the performance of these modern works."
4. Graduates of 1968 and 1969:
  - a) No comments

### III. CONDUCTING

#### A. Voice Majors

1. Graduates of 1963-64:
  - a) "Voice majors need more training in choral directing rather than instrumental directing."
  - b) "There is a need for more choral conducting."
  - c) "There should be an undergraduate choral conducting course which would not be taught by an instrumental conductor."
  - d) "Conducting class was geared to orchestra conducting. There was no choral conducting experience."

2. Graduates of 1965-66:
    - a) "The lack of conducting skills has been very apparent in our last two student teachers."
    - b) "The training in conducting was very weak."
  3. Graduates of 1967:
    - a) No comments
  4. Graduates of 1968:
    - a) "Even though I was a voice major, I felt very inadequate as a choral director."
    - b) "There is a need for more experience in conducting."
  5. Graduates of 1969:
    - a) No comments
- B. Instrumental Majors
1. Graduates of 1963-64:
    - a) No comments
  2. Graduates of 1965-66:
    - a) "The conducting training was very weak. You can't learn to conduct from a record. There should be experience in front of a live band or orchestra."
  3. Graduates of 1967:
    - a) "Band Directors need more training in conducting."
  4. Graduates of 1968:
    - a) "Conducting class was instrumental rather than vocal."
  5. Graduates of 1969:
    - a) No comments
- C. Keyboard Majors
1. Graduates of 1963-64:
    - a) No comments
  2. Graduates of 1965-66:
    - a) "Conducting classes were oriented too much toward instrumental."
  3. Graduates of 1967, 1968 and 1969:
    - a) No comments

#### IV. STUDENT TEACHING

- A. Voice Majors
1. Graduates of 1963-64:
    - a) "There is a need for more student teaching experience."
    - b) "Student teaching should be done at more than one level."
    - c) "Student teaching should be all day for nine weeks instead of a half day for one semester."
    - d) "Student teaching was one of the greatest helps."
  2. Graduates of 1965-66:
    - a) "There is a need for more student teaching experience."

- b) "Student teaching should be done at more than one level."
  - c) "Beginning with the third year, Music Education majors should be out in the school teaching and learning how to teach without having to attend classes."
  - d) "Students should be required to student teach at all three levels or at least two levels. Student teaching had very little meaning."
  - e) "New teachers should be prepared to handle the elements of different environments; for example, Negro, underprivileged, etc. There should be student teaching in elementary, junior high and senior high school."
  - f) "There needs to be more student teaching in varied situations; i.e., a year in four schools at various levels would be helpful."
3. Graduate of 1967:
- a) "There is a need for more student teaching experience."
4. Graduates of 1968:
- a) "There should be student teaching at two levels. Many small school systems require a music teacher to teach at two or more levels."
  - b) "There is a need for more practical teacher training with more experience in the classroom in various situations."
5. Graduates of 1969:
- a) No comments

#### B. Instrumental Majors

- 1. Graduate of 1963-64:
  - a) "Student teaching experience might be more meaningful if it involved either private or small group instruction."
- 2. Graduates of 1965-66:
  - a) "Sophomores and juniors should be involved in observing various teachers and their methods at the elementary, junior high and senior high levels. These earlier observations would enable the student to be more comfortable and relaxed during his student teaching experience and first year of actual teaching."
  - b) "There should be more student teaching experience."
- 3. Graduates of 1967:
  - a) "Student teaching doesn't begin to give the necessary classroom experiences needed by beginning teachers."
  - b) "The best training for teaching is teaching itself."

- c) "Student teaching should be done earlier. Student teaching helps a student know how to study for different classes. Earlier student teaching will enable the student to know what to emphasize in his training. By the time a student is a senior, it is too late. Drake prepares a person more to give private lessons than to function in a school system."
  - d) "There is a great weakness in the student teaching program. There is lack of materials, methods, and not enough time for observations in classes conducted by professional teachers. There should be more sequential teaching experiences with the children. This would begin with Freshman year classroom observations, Sophomore year experience as a teacher aid, Junior year as part-time teacher, and Senior year as a teacher with total responsibilities. In addition, it would be helpful to have a trial curriculum and a teaching methods book available. Much of this could be solved by having a University School. It would supply adequate training facilities because it should employ more professional teachers and more up-to-date methods. This college program would provide numerous experiences for the student teachers instead of the one semester requirement."
4. Graduates of 1968:
- a) "There is a need for student teaching at more than one level."
  - b) "Student teaching would be better if it was not necessary to attend classes at the same time. Student teaching would be more beneficial if taught for full day, every day, for a period of time."
  - c) "There is a need to experience actual teaching situations. A teacher does not learn to teach out of a book but through actual work."
5. Graduate of 1969:
- a) No comments

#### C. Keyboard Majors

- 1. Graduates of 1963-64:
  - a) "Student teaching should be done at more than one level."
  - b) "Student teachers should spend the entire day at their student teaching assignment to become aware of all duties of the teacher."
  - c) "The student teaching situation leaves much to be desired. There should be two semesters required."
- 2. Graduates of 1965-66:
  - a) "Student teaching is a very valuable experience."
  - b) "A year of student teaching should be required, giving students an opportunity to teach at various levels."

- c) "Student teaching should be more realistic. Things such as budget, uniforms, public relations, etc., need to be covered. Student teaching does not prepare the graduate for his first year of teaching."
  - d) "Student teaching was very inadequate. Drake placed very little emphasis on elementary and junior high general music."
  - e) "Student teaching for two semesters would have been better than such courses as 'Teaching Music in Elementary', 'Teaching Music in Junior High', etc. Actual experience at more than one level would be more beneficial."
3. Graduates of 1967:
- a) "Student teaching should be done at more than one level."
  - b) "Drake, like most universities, needs to offer more practical experiences for teaching. For instance, student teaching should be for two semesters at two different levels. Also, a class involving visits to numerous music classes throughout the city would be interesting. If this is not possible, a type of student teaching could be offered in which a person would spend three or four weeks at various schools either observing or teaching."
  - c) "Student teaching experience is very poor. There should be work in all three levels. Contact between the student teacher and Drake supervising personnel should be better. One visit during the whole semester, especially when the visitor and the teacher use the time for gossip rather than working with the student, is not enough. One placement is not enough. Practically no time was given, in any course, to materials, films, correlation of art, records, and use of standard music text series. No ideas were given as to where to write for information and materials."
4. Graduate of 1968:
- a) "There is a need for more experience, more practical application, and more personal confrontation with different teaching situations. There is a need for more personal evaluation beyond just a grade which would create better and more confident teachers. No training can ever fully prepare a person for actual teaching confrontation, but the more teaching experience the more learning."
5. Graduate of 1969:
- a) No comments

## V. MUSIC EDUCATION METHODS

## A. Voice Majors

## 1. Graduates of 1963-64:

- a) "There is a need for more practical music education courses."
- b) "There needs to be more stress on music budgets and public relations."
- c) "There should be courses in dramatics and children's theater with emphasis on acting techniques, lighting, scenery construction, etc."
- d) "There is a need for more training in the Liberal Arts area. This may not be possible without cutting necessary music hours."
- e) "Some things which seemed unimportant at the time are now of value."
- f) "Drake has a good music education program."
- g) "Training at Drake was very fine."
- h) "With training in vocal and piano but teaching instrumental, basic background is invaluable."
- i) "Since graduating from Drake, feel the music education instruction has greatly improved."
- j) "All students preparing to teach need a required course in school finance which would include negotiation techniques as well as budgets, financial reports, state aid formulaes, etc. This becomes increasingly important as more states adopt a professional negotiations law."
- k) "More repertoire needs to be covered concerning all areas. There is a need to perform in music education."
- l) "Because of the confidence and competence Drake institutes in their students, and because of the high esteem in which Drake is regarded throughout the country, there is no problem in finding a position."
- m) "Training at Drake was very good but it does not prepare a student to actually teach. This is perhaps because of the music education courses and the education courses outside of the Music Department."
- n) "There is a need for more music education courses and less general education courses."
- o) "There is too much emphasis placed on applied music and performance for music education majors."
- p) "Drake has some brilliant faculty members as performers but the majority are poor teachers, both in teaching performance and preparing students to teach."

## 2. Graduates of 1965-66:

- a) "There is a need for music education courses that give hints on where and how to order or find materials with which to teach."



- b) "There is a need for more practical music education courses."
- c) "There is not enough emphasis placed on what and how to teach music."
- d) "There was too much time spent on non-essentials. There was no training for actual teaching."
- e) "Too much time was spent on the instrumental program."
- f) "Training and experiences at Drake were very fine."
- g) "Courses in junior high and senior high music were inadequate."
- h) "Drake, and most universities, inadequately prepare teachers for dealing with young people in a teaching situation. Very little emphasis is placed on real-life situations. The Music Department is removed from the main-stream of life and encourages its students to isolate themselves and narrow their existence; i.e., hours upon hours in practice rooms, recitals, concerts, etc. Four years of this can't help but cripple one for being a teacher and dealing with young people and their problems in a contemporary situation."
- i) "The music methods courses have very little meaning. Student observations should begin before any methods courses are taken. There should be an arts and humanities emphasis, relating the arts more than was done in one Fine Arts 70 course."
- j) "After attending four colleges of considerable size, Drake rates slightly behind the University of Michigan and far ahead of the other two institutions. The Music Education Department was very fine."
- k) "More emphasis should be placed on the methods of teaching."
- l) "Drake needs more emphasis on seminars among like majors with regard to teaching techniques of sight reading, harmony, etc."
- m) "Drake should prepare its new teachers to handle the elements of different environments; i.e., Negro, underprivileged, etc."
- n) "Drake spent too much of its training on classical music. There are other types of music important to the high school student."
- o) "There should be a methods class on 'special situations' in music teaching; i.e., teaching beginning music to youth or adults, underprivileged or illiterate. Methods courses were good but did not give enough time to actually try to implement the theory. Some guidelines on how to deal with discipline problems would be helpful."

## 3. Graduates of 1967:

- a) "There is a need for more practical experience in all levels including the mentally and physically handicapped."
- b) "The Kodaly-Mary Helen Richards theory of teaching music in the elementary grades should be given to every B.M.E. major."
- c) "The courses teaching the student 'how' to teach in his chosen area were totally inadequate. There needs to be more emphasis on materials available, inter-faculty problems, and how to handle problem music students."

## 4. Graduates of 1968:

- a) "There needs to be more emphasis on 'how' to instruct and handle mentally and emotionally handicapped children. There needs to be a course on disciplinary techniques, especially for sixth grade and junior high students."
- b) "There is a need for more practical music education courses."
- c) "There is a need for more emphasis on junior high general music."
- d) "More emphasis should be made on extra materials for use in elementary music and ideas for elementary programs."
- e) "There is a need for more practical teacher training with more experience in the classroom under various situations."
- f) "There is a need for more emphasis on 'what' and 'how' to teach music."

## 5. Graduates of 1969:

- a) No comments

## B. Instrumental Majors

## 1. Graduates of 1963-64:

- a) "The music education program was good."
- b) "There should be more emphasis placed on vocal and piano training for instrumental majors."
- c) "There needs to be more emphasis on 'what' and 'how' to teach music."
- d) "There is a need for training in stage band and arranging for instrumental majors."
- e) "Instrumental majors should do more observations in general music classes."
- f) "It is impossible to learn all there is to know about teaching music in four or five years of college. Music teachers should continue their music studies."
- g) "Drake provides interesting and enriching experiences for graduates to draw upon."
- h) "There is a big gap between what Drake teaches and what students in public schools are interested in and want to learn."

- i) "Something is needed to 'bridge the gap' between the 'learning' acquired and its application in the classroom."
  - j) "Now that I've had an opportunity to learn what other Colleges of Fine Arts are like, I'm glad I went to Drake. I've met several people who went to schools where performance and/or theory was emphasized over music education, and they are not prepared to earn a living in most instances."
  - k) "There is need for emphasis on methods courses, pedagogy, literature for particular instruments and ensembles, an instrument repair course, marching band for girl instrumental majors, more listening emphasis in music literature courses, less education courses, and more music education courses."
  - l) "The teacher-pupil relationship at Drake is excellent."
  - m) "There needs to be more emphasis in elementary and junior high general music, especially familiarization with teaching materials."
2. Graduates of 1965-66:
- a) "There needs to be more practical music education courses."
  - b) "The required education courses were completely a waste of time and were totally irrelevant to the actual situation. It would be better to use this time on more music or liberal arts courses."
  - c) "Training in music education is totally and absolutely inadequate. It is too idealistic, antiquated, and out of touch with reality."
  - d) "The thesis requirement should be dropped and the student allowed to take in lieu of it more and detailed work in an area of interest."
  - e) "There is too much emphasis on applied music for education majors whose real desire is to teach and not perform."
  - f) "There is not enough of the practical side of music education taught. The percussion training was very poor."
  - g) "There is too much emphasis placed on applied music and preparing for a senior recital."
  - h) "In general, the music and music education courses are good."
  - i) "Observing teachers and their methods at the elementary, junior high and senior high levels should be done during the sophomore and junior years."
  - j) "Instrumental majors should acquire adequate keyboard facility."
  - k) "In addition to more student teaching practice, there needs to be courses in organization, budgeting, and the administering of a music program. Drake should get rid of some of the useless courses in education and music education."

- l) "There was too much wasted time in music education courses. The courses could have been made much more valuable. More courses in humanities and psychology would have been beneficial."
  - m) "Small school music teachers have little or no use for the hours spent on counterpoint and history of music."
  - n) "A good musician is not always a good teacher. Our school recently had this problem with a Drake graduate. Screening should be more carefully done so that these persons are not turned loose on the kids. 'Middle of the road' recommendations are probably responsible for this. These recommendations are all the superintendents have to go on."
  - o) "A great deal was gained from training at Drake."
  - p) "There is a need for more emphasis on music form and elementary and junior high general music."
  - q) "Drake needs a full time percussion teacher on the faculty. Students need to be exposed to other instruments of the percussion family. Drake certainly takes a backseat to University of Northern Iowa and University of Iowa in this area. The saxophone was not offered in any of the methods classes. This is a handicap for the young teacher since the saxophone is being used more in contemporary music. The instrumental methods courses are treated too lightly. One semester should be spent with each family of instruments. Drake is in need of a jazz improvisation class and jazz ensemble groups. Many of these groups are found in the elementary and secondary schools. Drake has had a stuffed-shirt traditionalism about this subject for too long. There should be a course on proper care and repair of instruments. These comments should not be misinterpreted because Drake is a fine school."
3. Graduates of 1967:
- a) "There is need for more practical music education courses."
  - b) "There is not enough emphasis on 'what' and 'how' to teach music."
  - c) "Music education classes were inadequate. Knowledge about teaching all came from student teaching with an excellent supervisor."
  - d) "There needs to be more emphasis on music budgets and public relations."
  - e) "Music education and general education courses should spend less time on background information and vague long lists of objectives."
  - f) "More time should be spent teaching people to respond successfully in a teacher-like situation; i.e., take turns teaching the class and evaluating the results."

- g) "Films of good and poor teachers would be helpful to students in music education courses."
  - h) "There is a need in training and arranging for stage bands."
  - i) "Requirements at Drake were adequate for music teaching background."
  - j) "I feel I was well prepared for teaching music. I stepped into a job that is really an experienced music teacher's job (that of a music supervisor) but more than once I paused to thank Drake Music Department for giving me an adequate background in something or other."
  - k) "Teaching at Drake was based largely on theory and ideal situations, not the practical situation which most of us find ourselves in."
  - l) "Student teaching should be done earlier. Student teaching helps a student know how to study for different classes and where to put the emphasis in your learning. By the time you are a senior it is too late and the classes are gone. Drake prepares a person more to give private lessons than to function in a school system."
4. Graduates of 1968:
- a) "The education and music education courses are inadequate."
  - b) "Junior high general music was inadequate due to the instructor."
  - c) "Training at Drake was basically adequate."
5. Graduate of 1969:
- a) "A complete laboratory should be provided at Drake for composing electronic music."
- C. Keyboard Majors
1. Graduates of 1963-64:
- a) "There is a need for more practical music education courses."
  - b) "For keyboard majors planning to teach vocal music, vocal and choral background is inadequate."
  - c) "More emphasis is needed in junior high general music."
  - d) "There is a need to emphasize the correlation of music with other subjects."
  - e) "Training at Drake was excellent and far ahead of education received by many of my teacher colleagues from other universities."
  - f) "Music education classes and summer workshops at Drake gave me an above-average acquaintance with current music series, reference books, and other teaching materials."
  - g) "After communicating with music graduates from other schools, I feel Drake provides its graduates with outstanding preparation and training."

- h) "The Music Department should train students to teach in the average high school and junior high school situation."
  - i) "There is not enough instruction on how to handle a music classroom situation; especially in regard to flexibility and discipline needed in a ghetto situation."
  - j) "In comparison with the training of my co-workers from other schools, I feel my Drake training was very adequate. All institutions need to up-date their education and method courses."
  - k) "Although a full year of practice teaching or a half-year of 'full-day' practice teaching would have been most valuable, no recommendations that I could give, in the way of more extensive music education courses or student teaching, could be adequate substitute for the experience of real teaching or having one's own classroom. I am sure I learned more in the first year of teaching than any teacher could have told me in four years."
  - l) "I attended Drake during a period of poor Fine Arts administration and all courses suffered. I received a degree which I considered inferior to that of most of my colleagues."
2. Graduates of 1965-66:
- a) "There is a need for more practical music education courses."
  - b) "Methods of teaching students to teach music should be revised."
  - c) "Music budget and public relations should be emphasized."
  - d) "A course in folk and creative dancing would be helpful."
  - e) "Since music teachers are responsible for special programs, there should be a course in drama and children's theater."
  - f) "There is a need for more humanities."
  - g) "There is too much emphasis on vocal-instrumental preparation. It would be better to specialize in just one area."
  - h) "Music education classes should include class observations and clinic work."
  - i) "I learned more about teaching from experienced teachers in the field and selective reading on my own."
  - j) "It is my constant feeling that my training at Drake was of the finest caliber due to the opportunities provided. However, I do lack knowledge about contemporary idioms and present trends. Perhaps more attention should be given to requiring an academic minor. This would be of great help when being hired for unusual school systems such as the overseas program dealing with military schools."

- k) "The elementary music education course was a waste of time. It left me totally unprepared to teach in that area. It would be beneficial if student teachers could observe in other schools and other areas outside of their own."
  - l) "I felt my training was very adequate except for the area of percussion. I feel that, for a vocal major, the need for piano study is very important and cannot be overemphasized. My main interest was band work; but my first position involved everything from grades K-12; so being a piano major, it was very helpful for general music and the choruses."
  - m) "There was very little emphasis placed on teaching elementary and junior high general music."
  - n) "I am very proud to be a Drake graduate and I have felt my instruction was excellent."
  - o) "Work in dramatics should be required of all music education majors. This should include stage set building and basic fundamentals of drama. No time was spent in learning 'how' to prepare a program for the public. From my observation, general music class methods were not taught as well as they are at the present."
  - p) "Drake places far too much emphasis on performance and far too little on the practical aspects of being a music teacher. This tends to give one a great feeling of anti-climax when one wets his feet in the flood of students. The courses in music education which are so extremely important to the success of a beginning teacher, must somehow be strengthened so that the student is prepared in everyway possible for the magnitude of the task which lies before him."
3. Graduates of 1967:
- a) "There is not enough emphasis on 'what' and 'how' to teach music."
  - b) "I feel that the Music Department prepares us to be teachers of music but the Education Department does not prepare us to be teachers of children."
  - c) "There should be an education course to cover the problems of the inner-city school."
  - d) "Voice and piano majors should have more training in instrumental music."
  - e) "For my particular field of teaching, the training was inadequate in some areas. However, on the practical side, when one considers he probably will not know exactly what area of music he will be teaching, it would be impossible to give that much training in all areas. The courses in the curriculum and workshops in graduate school have been helpful. The curriculum and emphasis does seem to show greater improvement since my graduation."

## 4. Graduates of 1968:

- a) "There needs to be more practical music education courses."
- b) "There is not enough emphasis on 'what' and 'how' to teach music."
- c) "In comparison to other music teachers I know, I feel Drake introduced me to many experiences which others had not had."
- d) "B.M.E. students should be required to take all the methods courses."
- e) "The preparation I received in general music classes was exactly what I needed. All the required readings were beneficial."
- f) "The interest my supervisor at Drake showed while I was student teaching has had a lasting influence."
- g) "Drake is producing musicians who will try to teach music to children rather than producing music teachers who will teach children music."
- h) "Drake's faculty and facilities helped me immensely in the first year. Although one learns from experiences, suggestions and ideas of faculty members help one through the rough spots."
- i) "Overall, the training and experiences are adequate and, in comparison to other institutions, quite excellent. I have always felt that more experience, more practical application, more personal confrontation with different teaching situations and more personal evaluation beyond a grade would create better and more confident teachers. No training can ever fully prepare a person for actual teaching confrontation, but the more experience the more learned."

## 5. Graduates of 1969:

- a) "Having been a keyboard major, I feel that my vocal training was not as complete as it could have been. A course in choral literature would be very helpful."